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Metropolitan Opera and AGMA Sign Blanket Contract for 1940-1; Flagstad and Melchior to Return

Season Assured by Agreement of Company Heads With Artists' Union, Which Fixes Conditions of Employment and Minimum Fees—Individual Contracts Not Yet Signed

The Metropolitan Opera and the American Guild of Musical Artists on July 24 signed a blanket contract governing conditions of artists' engagements for the coming season. This basic agreement embodied as one of its most important provisions the control of the artists' activities by the opera association.

In the past, this control over the musical work of singers, outside of their duties at the opera, had been sold to the National Broadcasting Company. NBC could then collect a fee from any artist of the Metropolitan, or his manager, whenever he or she sang over the radio.

Under the terms of the agreement, said Mrs. Herbert Witherspoon, executive secretary of the AGMA, the right to exercise restriction over the artists' outside work is to be held by the association. This control is for the year around but the association's right to this jurisdiction during the Metropolitan Opera season is particularly noted.

The association on its part agrees not to withhold consent to outside engagements and tours unreasonably and no payments will be required from the artists for granting such consent.

A new feature of the contract is the establishment of salary minimums for the singers. The minimum for the ballet, which has been in effect before, has been raised.

Edward Johnson, general manager of the association, announced the signing of the contract. Lawrence Tibbett, president of the AGMA, signed for members of the guild.

With this basic agreement reached, it is expected that the signing of individual contracts between the association and the artists will proceed immediately. The terms of the individual contracts will be based upon the general agreement with the AGMA, with only the terms of fees varying for the leading singers.

Flagstad and Melchior to Return

It was expected that most singers who had been on the roster last season would be available for re-engagement. Kirsten Flagstad, concerning whose reported "retirement" many rumors had been afloat, stated on July 24 that she had agreed to return to the Metropolitan next season, beginning Dec. 2. Mr. Johnson said that Lauritz Melchior, the company's leading heroic tenor, had also agreed to return.

(*Continued on page* 10)

Bayreuth Has "War Festival" —Wagner Kin Passes

BAYREUTH.—The annual Wagner Festival will be known this year as the Bayreuth War Festival. Some 1,250 soldiers and workers arrived on July 16 as guests of Robert Ley's Strength Through Joy Organization to attend the festival. The soldiers included many who were wounded in recent campaigns. T. N.

Daniela Thode, 80, stepdaughter of Richard Wagner and granddaughter of Franz Liszt, died on July 29 at Bayreuth. She was the daughter of Hans and Cosima von Bülow. Like Frau Wagner, she was an honorary citizen of Bayreuth.

Stokowski Sails: Toscanini Returns

Leopold Stokowski and the 100 players of his American Youth Orchestra embarked on their good-will voyage to South America on the SS. Uruguay on July 26. Meanwhile, another contingent of symphonic voyagers reached the United States on their home journey, after artistic successes and enthusiastic receptions in three leading countries south of the Equator.

Arturo Toscanini and the players of the NBC Symphony Orchestra, 101 strong, returned to New York on the liner Uruguay on July 23, after a month of "good-will" touring in South America. Their journey had accomplished hoped-for results in strengthening ties between North and South America, it was stated.

Though the conductor gave no interview on his return, testimony as to the success and enthusiasm gained by the visit to three countries below the equator was issued by John F. Royal, vice-president of the National Broadcasting Company. Mr. Royal had accompanied the players but left the boat when it arrived at Trinidad on the home trip and took a plane for New York.

He stated that American diplomats and others in Buenos Aires, Rio de Janeiro, Montevideo and Sao Paulo had declared this tour was the most influential thing that had been done to strengthen ties between the Americas.

He told of an informal rehearsal at Montevideo on July 4, when Toscanini conducted the players in The Star-Spangled Banner in the presence of Edwin C. Wilson, American Minister, and Mrs. Wilson. The players then stood and cheered, it was said.

One Note of Sadness

Toscanini was reported depressed on the last day of the voyage by the news,

(*Continued on page* 26)

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Numerous complaints are reaching our offices describing the activities of unidentified persons who collect subscription money under pretense of representing the Musical Courier.

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The Publishers

DR. FREDERICK STOCK DIRECTS THE NATIONAL ANTHEM played by young musicians at Chicago's Grant Park "Concerts under the stars." The conductor of the Chicago Symphony Orchestra was sole judge of Chicago's high school music organizations in a contest sponsored by the Chicago Federation of Musicians at the band shell. Here he is directing the winning group, the Lane Technical High School Band.

Chicago Hearers Throng to Ravinia And Park Series

Outdoor Music Continues to Attract Capacity Audiences —Notable Solo Artists Assist

By RENÉ DEVRIES

CHICAGO.—This city played host to the thousands of delegates to the Democratic convention, with many of the visitors swelling the ranks of devotees of symphonic music nightly at Grant Park and on Tuesday, Thursday and Saturday nights at the sylvan retreat of the North Shore.

Artur Rodzinski led the Chicago Symphony Orchestra in a Brahms cycle during the third and fourth weeks of the Ravinia Festival, performing besides the master's four symphonies his Variations on a Haydn theme, the Academic Festival overture and with Albert Spalding as soloist, the D major violin concerto. Rodzinski's popularity in our mecca of summer concerts is attested in the fact that he is the only guest conductor to have been engaged for the third consecutive year and throughout his fortnight stay he was feted as a conquering hero. To dwell at this time on his interpretation of Brahms and other composers that enlivened his well-made programs is unnecessary, for the Polish leader's mastery with the baton is firmly established. Spalding returned to the scene of his former triumph and, playing with his wonted artistry and tonal beauty, added *éclat* to the festivities.

(*Continued on page* 20)

Ghione Not to Return Next Year to Detroit

Franco Ghione will remain in Buenos Aires, where he is conducting at the Teatro Colon, and will not return to the Detroit Symphony Orchestra during the coming season. The conductor has been granted a leave of absence for reasons of health. Appointment of a conductor or conductors to lead the Detroit forces in the coming season will be made shortly, it is stated.

Berkshire Festival Opens with Large Attendance

STOCKBRIDGE, MASS.—With a program of "firsts," the initial symphonies of Beethoven, Schumann and Sibelius, the Berkshire Symphonic Festival at Tanglewood was scheduled to open today (Aug. 1), the Boston Symphony Orchestra playing in Music Shed under the baton of Serge Koussevitzky.

Attendance this year is the largest yet for this growing festival, which this year includes three series of concerts on Aug. 1, 3 and 4; Aug. 8, 10 and 11, and Aug. 15, 17 and 18. A special Beethoven-Tchaikovsky celebration is a feature. The new Berkshire Music Centre also opened with some 400 students. F. N.

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Hollywood Bowl Opening Audiences Found One-third Larger This Year

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, Calif.

The Hollywood Bowl season got off to a highly successful start with audiences for the first fortnight one-third larger than in the same period last season.

The lovely violin tone of Mischa Elman as soloist and the able leadership of Vladimir Bakaleinikoff were well matched for the second event, July 11. Elman gave a splendid performance of the Tchaikovsky violin concerto, following it with the Bach Air on the G String, and brilliantly elucidating the Saint-Saëns Introduction and Rondo Capriccioso. Encores had the assistance of Max Rabinowich at the piano.

Bakaleinikoff controlled the orchestra with meaningful gestures and limned the Tchaikovsky fantasy - overture, Romeo and Juliet, with emotional flexibility. In a set of Three Oriental Dances of his own composition, Bakaleinikoff showed himself a skilled instrumental colorist, and he gave a genial reading of the Glazounoff Festival Overture Solennelle.

Barbirolli in Bowl Debut

John Barbirolli made his Bowl debut with a conservative symphonic program on July 12, which he expounded pleasantly and effectively. The overture was the familiar Roman Carnival of Berlioz, followed by the placid charm of Delius' On Hearing the First Cuckoo of Spring. Elgar's Enigma Variations were played adroitly and with consistent grace. Highlight of the program was an enjoyable interpretation of the Brahms Fourth Symphony.

Arthur Bergh won warm acclaim as he conducted his own Honor and Glory for the opening Bowl number on July 16. Better described as an overture in march form, the work is written with simple directness of purpose and obvious sincerity, distinguished by an air of nobility which characterized both the themes and their utterance. It contrived to be martial without being militant, stirring yet beneficent.

Oscar Levant as soloist showed himself a gifted and technically facile pianist, particularly at home in his exposition of the Gershwin idiom as he played the Concerto in F and the Rhapsody in Blue. Albert Coates contributed a fine reading of Rimsky-Korsakoff's Scheherazade, developing all the glowing colors of the opulent orchestration.

Melchior Sings

Lauritz Melchior's powerful voice stirred the listeners at his appearance as Bowl soloist, July 18. His four selections were all Wagnerian: Lohengrin's Narrative, Siegmund's Love Song, Walther's Prize Song and the Forging Song from Siegfried. Enthusiastic acclaim elicited Swedish and Norwegian encores, with Grieg's I Love You sung in Danish.

Conducting was Richard Lert, who gave a highly expressive reading of the Liszt symphonic poem, Tasso, delineating its contrasts with finesse. His symphony was the Schumann fourth, romantically performed, with ample freedom and authority. The rousing Mastersingers Prelude opened the program.

Bowl Entrance Dedicated

A special program dedicating the Hollywood Bowl entrance fountain took place on July 8. The entrance, dominated by a large figure of the Muse of Music, was presented by Herbert C. Legg, State WPA Administrator, and accepted by John Anson Ford, of the Los Angeles County board of supervisors, and C. A. Toberman, president of the Hollywood Bowl Association. The Southern California Music Project Symphony orchestra, led by James Sample, played works of Griffes and Earnest Anderson, and conducted by Karl Wecker, new director of the local Music Project, played the Dvorak Carnival Overture. The Operatic Chorus of the Project, under Jayne Rubainoff, sang excerpts from Faust. A concert band under Don Philippini played during the unveiling.

Versatile Recitalist

Elsa Herbst, a young lyric-coloratura of unusual promise, made an enjoyable debut in the First Methodist Church patio, accompanied by Norman Soreng Wright, who contributed five composi-

(*Continued on page 22*)

LUCILLE MANNERS HONORS STEPHEN FOSTER.

The soprano star of NBC's Friday Concert packs dirt on a pin oak sapling which she had planted in the Honor Grove of Central Park, in memory of the composer of Old Folks at Home. Helping in the ceremonies was the great grandnephew of the composer, Charles E. Foster, who is also vice president of the Cities Service Oil Co., which sponsors Miss Manners on the radio.

MARCEL HUBERT (left), cellist, with Bing Crosby at the Paramount Studios in Hollywood, where Crosby is making a picture. Hubert was Crosby's guest artist on a recent Kraft Hour.

Griller Quartet Members Join R. A. F.

Word has been received from the Griller String Quartet in England that the members have all volunteered for service in the Royal Air Force. Although they hope to get leave occasionally to play a broadcast or concert, they will not return to America next season, as had previously been announced.

Italian Singing Teacher Interned

Gaetano Loria, Italian singing teacher, has been interned by the British Government on the Isle of Man, according to a dispatch from London to the Associated Press. Loria, also an elocution instructor, helped to coach King George VI in public speaking, it was said.

Klemm Guest Conductor In Baltimore Stadium

U. S. Composer Leads Program Including Own Works

BALTIMORE, MD. — Gustav Klemm, American composer and Musical Courier's representative in Baltimore, conducted the Stadium Civic Symphony Orchestra as guest on July 14, before an audience of more than 5,000. Soloists were Henriette Kern, soprano, and Jeffrey Gould, baritone.

The concert opened with Weber's Euryanthe overture, followed by two movements from Deems Taylor's Through the Looking Glass Suite and the Procession of the Sirdar from Ippolitoff-Ivanoff's Caucasion Sketches. Later in the program were heard the Bacchanale from Delibes' Sylvia, Finlandia by Sibelius, Debussy's Clair de Lune, Dance of the Hours from Ponchielli's La Gioconda and Elgar's Pomp and Circumstance March.

Miss Kern sang Mr. Klemm's Love, You Are My Music, a melodic bit of strongly seizing quality, and Mr. Gould was heard in the same composer's stirring We're on Parade. Another Klemm work was Amourette (Petite Valse), an engagingly tuneful number played by the orchestra. The other solo works were None But the Lonely Heart by Tchaikovsky, sung by the baritone, and a duet, The Song of Love from Blossom Time. The conductor gave virile and effective readings of the scores. N. T.

San Francisco Bay Territory Has Many Summer Musicales

Four Chamber Music Series Present Notables—Bach Festival Held in Carmel

By ALFRED FRANKENSTEIN

SAN FRANCISCO. — Every summer the San Francisco Bay Region becomes for a time the country's leading center of chamber music, thanks largely to Elizabeth Sprague Coolidge. This summer is no exception. In late June and throughout July we have had four courses of chamber concerts, two underwritten by Mrs. Coolidge and two otherwise sponsored, and in August we shall have another Coolidge series.

Mills College has been presenting chamber music every summer for the past twelve years, and for eleven of those twelve years the Pro Arte Quartet has been the performing organization engaged. This year the Pro Arte returned with a new member, Warwick Evans having taken the place of Robert Maas at the cello desk. (Maas was unable to come from Brussels with his colleagues because of illness. Since the invasion of Belgium he has not been heard from.) The Pro Arte gave twelve concerts at Mills, six of varied classical and modern programs, with Marcel Grandjany, Irene Jacoby, Nathan Firestone, and others, as assisting artists, and six in the form of a Mozart cycle.

American Scores Played at San Rafael

The Coolidge String Quartet gave two series for Mrs. Coolidge, one at the Golden Gate International Exposition, and one at the Dominican Convent in San Rafael. The San Rafael series was a Beethoven cycle, while the series at the Fair was devoted largely to Beethoven and to contemporary Americans —David Stanley Smith, Roy Harris, Walter Piston, and others. The Coolidge, Pro Arte and San Francisco String Quartets all joined forces, also, for a three-day festival of chamber music sponsored by Mrs. Coolidge for the benefit of the Red Cross.

The Dominican Convent also had its own concert course, given by Robert Pollak, violinist; Carl Fuerstner pianist, and Luigi Silva, formerly cellist of the Quartetto di Roma, who has recently come to this part of the world.

(*Continued on page 22*)

Photo © by Bachrach

GUSTAV KLEMM

American Indian Soprano Began Career on a "Dare"

If it had not been for a "dare," accepted with all the fire, courage and positiveness of youth, Mobley Lushanya, the American Indian soprano, might still be practising endless hours on end at her piano—objective, a career as keyboard virtuoso.

The young artist, a tall, svelte, attractive girl of dark coloring, told the story of that "dare" with undisguised amusement.

"I was vacationing in Hollywood in 1930," she said. "I heard of an Indian ceremonial pageant scheduled for presentation in the Bowl. In charge of arrangements was a committee headed by Charles Wakefield Cadman.

"This was where my friends did me a noble turn by 'daring' me to try out for one of the singing parts. Believe me when I say they had more confidence in my voice than I did. All the singing I had ever done before that amounted to no more than a few smallish engagements and an appearance or two as soloist with the Glee Club of the University of Oklahoma."

MOBLEY LUSHANYA, soprano of the Chicago Opera.

Discarded Piano for Voice

Anyway, Miss Lushanya had her tryout, and she made the cast of that production. From that moment the piano went right into the discard—at least as her special springboard to fame.

"Naturally," Miss Lushanya continued, "I couldn't help but turn to voice with all the interest and exuberance I could command. I sang auditions for several important people, notably L. E. Behymer, West Coast impresario, and strengthened by their words of advice I went abroad to further my studies.

"I won a scholarship at the Hochschule für Musik in Berlin. I put in my allotted time there and then I went to Italy for more work at the Royal Academy of St. Cecilia in Rome. When I completed that term I set out on a concert tour of Egypt, Italy and Sweden, making a stopover in London, where I appeared as soloist with the London Philharmonic under the direction of Dr. Malcolm Sargent in Albert Hall."

Returns to America

In 1936 the wandering soprano came back to America, taking up the study of operatic roles with Ettore Verna, her present teacher. Later he arranged for her audition before the Operatic Commission at Trieste, Italy, in 1937, and they engaged her for several performances of Aida. That debut was a success and it brought about for the following two years many engagements in principal opera houses throughout Italy.

While in Italy Miss Lushanya was painted and sculpted many times. One of the paintings is by Alfred Everet Orr, winner of the French Salon, and is in the Royal Academy in London. A bust, by the head of the Royal Academy of Art, Prof. Parisini, is in the Quirinale Palace in Rome. Kathryn W. Leighton, of Los Angeles, one of the foremost painters of American Indians, has done several portraits of Miss Lushanya and considers her the most beautiful Indian in America. One of the portraits is in the Vose Galleries in Boston.

Created Operatic Role

"I am rather proud of the fact that I created a role early in my career, that of Nadia in Cremosini's Tzigani, which was given its world premeire in Bologna in 1938," she said. "Some more touring followed next in order, principally in Italy and Sicily, both in opera and concert and as soloist with the EIAR Symphony Orchestra on an international radio hook-up in Turin, and then I came again to America. Here I sang with the Chicago Opera Company and I gave my first Town Hall recital, both recent accomplishments."

Miss Lushanya has an extensive operatic and concert repertoire. In this country she has also appeared with the Philadelphia La Scala Opera Company and at present she is preparing for a transcontinental tour under the banner of the NBC Artists Service. Besides opera arias her repertory will consist of German Lieder and Italian, English and Indian songs.

Mementos of Tetrazzini

"Among the possessions I treasure most," Miss Lushanya said, "are stage jewelry and two costumes given me by Luisa Tetrazzini. One of them I wear in Madam Butterfly. I lived with Tetrazzini at her villa in Milan while I was studying in that city. She gave me much encouragement and I shall always cherish that relationship."

Questioned about her name, the singer explained, "Newspapers all over were always misspelling it, since originally it was written Lou-scha-enya. The phonetic revision made a remarkable improvement."

Miss Lushanya opened the Democratic Convention in Chicago, singing the Star-Spangled Banner. She will be soloist on Aug. 3 on the first of a new series entitled Operatic Pop Concerts over WOR, Alfred Wallenstein directing. The soprano will give two operatic arias, Pace Mio Dio from La Forza del Destino and the Ave Maria from Otello, and with Raoul Nadeau will sing the duet from the third act of Aida. P. L.

Stokowski Conducts Youth Orchestra At Lewisohn Stadium Debut in N. Y.

(*Other Stadium story, page* 8)

After much advance publicity and several weeks of actual rehearsing, Leopold Stokowski brought his new All-American Youth Orchestra to New York for its premiere in the metropolis, and gave two concerts, July 25 and 26, at the Stadium with an ensemble of 100 players.

It is not necessary to retell the genesis of the organization or the reasons why it was formed by Stokowski. Of course, it was primarily to prove that this country has ample youthful talent for symphonic performance; the conductor also wished to take the body touring in South America as a musical goodwill gesture toward our neighboring nations in that land.

The Youth group includes fifteen members of the Philadelphia Orchestra, and the rest of the personnel (including twenty young women) were selected from among 560 candidates representing all sections of the United States. The average age of the players is from 16 to 25, two being only fourteen, and the oldest is twenty-seven.

At the first concert the program consisted of Bach's lesser Fugue in G minor, Brahms' first symphony, Gardner Read's Prelude and Toccata, opus 43, and the Love Music from Tristan and Isolde.

The orchestra is excellent, aside from a few uneven spots that surely will be ironed out under the experienced training of Stokowski. The young instrumentalists play with brilliance, a full bodied tone of splendid quality, and a high degree of vitality. In the Brahms and Wagner music they aroused genuine enthusiasm. It goes without saying that the leader obtained every bit of response from his corps of which they were capable. The Read composition proved to be conservative and dignified material, well worked out and orchestrally effective.

Second Program Given Indoors

On account of rain, the second (July 26) concert of the new band took place in the Great Hall of the College of the City of New York, with this program: Impressions of the Bowery, by La Salle Spier; Pastorale and Fiddler's Delight, Henry Cowell; Soirée dans Grenade, Debussy-Stokowski; Fiesta en Sevilla, Albeniz; fifth symphony, Tchaikovsky.

Again the eager and well drilled Youth Orchestra astonished and delighted with smooth technic, musical understanding, and unfailing beauty of tone. It must be said that the achievements at the two concerts were remarkable for the players as for the conductor.

The La Salle Spier composition, having its local premiere on this occasion, is slight in matter, but pleasant music on the whole and tastefully scored.

After the concert the performers, their instruments and the leader were transported to the Hudson River pier of the Moore-McCormack steamship Uruguay, which sailed at 12:05 a.m. for Rio de Janeiro, where the symphonic visitors are scheduled for their first South American concert on August 7. Thereafter they will tour cities in Brazil, Uruguay, Argentina and the Dominican Republic, returning home in about seven weeks. The orchestra went to the New York pier in four buses escorted by motorcycle police, and Stokowski made the same trip in a taxi. W. V.

Stravinsky in Mexico

Igor Stravinsky is appearing as guest conductor of the Symphony Orchestra of Mexico, in Mexico City, from July 26 to Aug. 11.

Milhaud to Lecture at Mills College

Darius Milhaud, French composer, who recently arrived in America will take up duties in September as visiting lecturer on music at Mills College in California. He will remain on the Pacific Coast until next June. He recently completed a new symphony, commissioned for the fiftieth anniversary of the Chicago Symphony Orchestra, which will have its world premiere in that city in the coming season.

Milhaud is scheduled to appear as guest conductor with the Columbia Broadcasting Symphony Orchestra, under Howard Barlow on Aug. 4, leading his Cortège Funèbre.

JOSEF HOFMANN will interrupt his summer vacation at his new home on the Pacific Coast near Los Angeles to make his annual appearance at the Lewisohn Stadium, New York, Aug. 5. Dr. Hofmann will play Beethoven's Emperor Concerto.

Space

SPACE is what the printer fills in.
Space is what encloses hills in.

Space is what a factory works in.
Space is what a shadow lurks in.

Space is what the rain down pours in.
Space is what an eagle soars in.

Space is what the stars are found in.
Space is what the earth turns 'round in.

Space is what the voters mark in.
Space is what your wife can't park in.

Identifications

1. WHAT Baltimore lawyer was born in the same country as Barbara Frietchie, owned a sailboat called the Minden, and wrote a poem, only the first verse of which every school boy and girl knows?

Answer: See Almanack entry for August 9.

2. What inventor sold Beethoven an ear trumpet, toured Europe with a mechanical contraption called "The Conflagration of Moscow", and invented a device found in every music conservatory today?

Answer: See same for August 15.

3. a. What New York newspaper man first credited the costumes in the Ring operas as "by The American Can Company"?

b. What famed critic once termed a soprano's voice " like the trickle of an acid on the delicate fabric of the score?"

Answer in September Almanack, to give time for research. A prize of one year's subscription to the Musical Courier for the first correct answer received.

Schang's Musical Almanack

FOR AUGUST, 1940, WHICH HATH XXXI DAYS

A record of musical birthdays and other memorable days, odd facts sometime perverted into fiction, all in a spirit of jest, laboriously compiled by F. C. Schang.

AUGUST, 1940 VOL. 1, NO. 8

1—Th.—Lammas Day. Oscar Hammerstein born, 1847. Returning July vacationers wish they had their money back.

2—F.—Germany closes English Channel to distance swimmers, 1940.

3—Sa.—First performance of Rossini's Guillaume Tell, 1829

4—Su.—Italo Montemezzi born, 1875.

5—M.—C. L. Ambroise Thomas born, 1811.

6—Tu.—That maiden's visage has a smile on, whose underpins are clad in Nylon.

7—W.—Sir Granville Bantock born, 1868. Georges Enesco born, 1881.

8—Th.—Cecile Chaminade born, 1857.

9—F.—Francis Scott Key born, 1780. Reynaldo Hahn born, 1875.

10—Sa.—A. K. Glazounoff, born, 1865.

11—Su.—Carrie Jacobs Bond born, 1862.

12—M.—Steffi, fat girl in German circus, deported by order of Der Führer on account shortage of butter fats.

13—Tu.—John Ireland born, 1879.

14—W.—Armas Järnefelt born, 1869.

15—Th.—S. Coleridge-Taylor born, 1875; Leon Theremin born 1896; Albert Spalding born, 1888. Johann Nepomuk Mälzel, inventor of metronome and friend of Beethoven born, 1772.

16—F.—H. C. Gabriel Pierné born, 1863. First Siegfried at Bayreuth, 1876. Station WEAF first heard on air, 1922.

17—Sa.—First Götterdämmerung, 1876. On this day was completed the first cyclic performances of the Ring (13th, 14th, 16th & 17th of August, 1876).

18—Su.—Sir Ernest Macmillan born, 1893.

19—M.—First photo printed in Musical Courier showing soprano in a canoe, 1883. In riding breeches, 1884. In swimming suit, 1885.

20—Tu.—In case of War, Run, Do not Walk, to the nearest Recruiting Station.

21—W.—His country's woes will end all, will Mrs. Willkie's Wendall.

22—Th.—C. Debussy born, 1862. Heavy guard posted at Graves End, L. I., 1940, for on this day in 1776 Lord Howe landed 10,000 men.

23—F.—*Shine on, Sun, give cheer, go*
Right on in the sign of Virgo.

24—Sa.—Moffett Tunnel is 6.1 miles long. Fine bomb shelter.

25—Su.—Gilbert & Sullivan's Pinafore produced at Madison Square Garden, N. Y., performed on a real ship floating in real water, 1879.

26—M.—Danish Pastry changed to Hitler Torte, 1940.

27—Tu.—Belgian Hares now called Adolf Bunnies, 1940.

28—W.—First performance of Wagner's Lohengrin at Weimar, 1850. First performance of Pergolesi's La Serva Padrona, 1733.

29—Th.—Claimed that Dutch tulips stolen from secret German botanical formula, 1940.

30—F.—National Guard calls on Bass fiddlers to join heavy weapons unit, 1940.

31—Sa.—Lots of people wonder if they are going to have a vacation next year, 1940.

Musical Invasion of Latin American Lands Continues

By MARGARET E. STEWARD

RIO DE JANEIRO, BRAZIL.—After an absence of 54 years Toscanini returned to Rio, arriving on board the "Brazil." The reporters were warned that they should ask very few questions and take no photos. However, Toscanini, emerging from his cabin, went on deck and not only graciously received the reporters but also smilingly posed for several pictures.

Putting aside his habitual reserve, Toscanini said: "It has been more than half a century since I have seen Rio de Janeiro, and if it were not for the Sugar Loaf I could hardly believe that I am returning to the same city.

"It is a great pleasure to visit once again this magnificent city, where I made my debut as conductor, many years ago, before you were born. During my long career I have always carried with me very pleasant memories of Rio and I am very happy to be here again. It will be a great pleasure to conduct my orchestra for the Brazilian public."

Toscanini's pleasant and simple attitude and the good humor with which he posed for photographs dispelled the fears of those who had heard him spoken of as the most difficult person in the world, and everyone voted him the most "Sympatico" Maestro that they had ever seen.

Toscanini's Debut

The concert at the Municipal Theatre on Thursday night, which inaugurated the South American tour of Toscanini and the NBC Symphony Orchestra, was an exceptionally brilliant and moving event. When the great maestro appeared on the stage he was received with thunderous applause, which was renewed with increasing enthusiasm after each number, until the final apotheosis.

The marvelous orchestra, composed of musicians of world renown, each a complete artist, has reached the greatest perfection that it is possible for a symphonic body to attain. Some of the members were old friends, such as William Primrose, whom we heard in the London String Quartet.

The concert opened with the Overture to Cenerentola by Rossini and was followed by Beethoven's Third Symphony, the "Eroica," which received a majestic interpretation, with vigorous and beautiful coloring. All the possible emotional shading was in the Marcia Funebre, airy lightness and grace in the Scherzo, and the Finale was magnificent.

The second part of the program began with Mignone's Congada, one of his earliest compositions, a petulant comedy, sentimental and pleasingly developed, which received a beautiful and interesting interpretation and was most enthusiastically applauded. Smetana's Ultava was a moment of supreme beauty and the Good Friday music from Parsifal prepared us for the greatness and magnificence of the Overture to the Mastersingers.

What can one say about such a page in the hands of Toscanini? It became alive, intense, luminous and at the end the audience, standing, recalled Toscanini again and again, giving him the greatest ovation that an artist has ever received in Rio.

Second Concert Honors Gomes' Memory

Toscanini's second concert with the NBC Symphony Orchestra was, if possible, an even greater success than the one the night before.

Schubert's C Minor Symphony inaugurated the program. The second part opened with Paganini-Molinari's Moto Perpetuo. The NBC first violins, standing, gave a wonderful performance and their vertiginous virtuosity in the diabolic and incessant Moto Perpetuo delighted the audience.

The Brahms Variations on a Theme by Haydn showed the orchestra from another angle. However, the honors of the night went to Ravel's La Valse. The orchestra was marvelous in this beautiful page, full of phantasy, romance and grace. The harps and woodwind instruments deserve special praise. Never had such a beautiful and transcending execution been heard. At the end it was greeted by the public with a burst of wild enthusiasm.

The last piece on the program was the Symphony from Carlos Gomes' opera Il Guarany, very dear to the Brazilian heart. Although heard hundreds of times, in the hands of Toscanini it was exceptionally brilliant and surpassed all expectations. Carlos Gomes' daughter, who was in the audience, exclaimed: "If my father could have witnessed this!" But the Brazilians heard it, and Toscanini completely won their hearts. They recalled him time after time, applauding with overwhelming enthusiasm.

Appearance in São Paulo

Leaving Rio at midnight on the "Brazil," after the unforgettable concert on Friday night, Toscanini and the NBC Symphony Orchestra arrived in Santos at 1 o'clock on Saturday. Among the many people waiting to welcome the Maestro were the Brazilian pianists Souza Lima and Guiomar Novaes.

Again putting aside his habitual reserve. Toscanini entered into conversation with the reporters and referred, greatly touched, to the wild enthusiasm with which his concerts had been received in Rio.

Toscanini's concert at the Municipal Theatre in São Paulo, to a crowded hall, was a unique and unforgettable night.

The admirable lightness of the Overture from Rossini's Barber of Seville, the intense and almost Dionysian happiness of Beethoven's Seventh Symphony, Mignone's Congada with its very effective finale, the careless grace of Weber's Moto Perpetuo, the sprightly Scherzo from Mendelssohn's A Midsummer Night's Dream, and Strauss's Death and Transfiguration transported the audience, which received each number with prodigious applause. A performance never to be forgotten.

Toscanini's concerts in Rio and São Paulo were broadcast under the auspices of the Standard Oil Company of Brazil.

[Margaret E. Steward, writer of this article, is an English musician who has lived in Brazil for some years. A graduate of the National School of Music in Rio de Janeiro, she has been a music teacher at Bennett College for eight years, and has contributed articles to various North American publications.—EDITOR'S NOTE.]

Magda Tagliafero Lectures at National School in Rio

RIO DE JANEIRO.—Accepting the invitation of the Minister of Education, Magda Tagliafero, eminent French-Brazilian pianist, gave five lecture-recitals on the interpretation of the classic, romantic and modern composers at the National School of Music, Rio de Janeiro. They aroused extraordinary interest and were a great success in every way.

Although in other countries and especially in the United States, such lecture and demonstration courses by visiting teachers are frequent, in Brazil they are a novelty. We should be very grateful to Sr. Antonio de Sá Pereira, director of the National School of Music, and to Sr. Gustavo Capanema, Minister of Education, for their initiative in this field. The classes were conducted informally and applicants could register either as performers or auditors, the enrollment not being limited to pupils of the school.

(*Continued on page 26*)

TOSCANINI ARRIVING
in Rio de Janeiro on the SS. Brazil.

MARKING U. S. INDEPENDENCE DAY IN MEXICO.
Elizabeth Crawford entertains on July 4 at Mexco City, where the dramatic soprano is appearing in concerts. Among those present were: left to right, rear row: Maria Guzman, Maria Luisa de Rocabruna, Margo, the film actress, Kemp Stillings, Miss Crawford, and Jose Barros Sierra, critic of El Universal. Front row left to right: Fausto Garcia Medeles, pianist; Angelina de Anda and Julia Gorozave.

MAGDA TAGLIAFERO (center)
with Antonio de Sa Pereira, director, and pupils of the National School of Music in Rio de Janeiro.

The Cello Need Not Be the Cinderella of Concertdom

By EMANUEL FEUERMANN

EMANUEL FEUERMANN

You have asked me many questions that it would take a long time to answer. Providing he wants to become a real musician, why should a talented youngster choose the cello? Is there a future for a cellist today? It seems to me that as long as there is serious music to be played, there will be cellists. No chamber music—no orchestra—can function without the cello playing a very important part.

And now the old question: Why has the cello become a sort of stepchild in the concert halls today? Compared to the development of the piano and violin, the cello evolved rather late into a solo instrument. In the course of the last 150 years there has been quite a large number of successful cello virtuosi. But, strange as it may sound, it seems to me that the cellists themselves must be blamed for not having conquered the place due them, considering the beauty of the instrument.

The explanation for this leads to the following: the cello, on account of its dimensions and great range, requires purely preliminary study so great that usually the cellist thinks himself a finished artist, when he is just about ready to become a "post-graduate student."

"Shelving" Antiquated Methods

I am convinced that many cellists—especially the younger ones—are able to play much better than they actually do. But to achieve this means courage, patience, struggle, and constant aiming at the higher ideals. It also means trying to become independent of antiquated methods and having mind, ears and eyes open for a never-ending examination of one's own playing, so as to perfect it.

The first step is recognition of these weaknesses, and belief in the necessity and possibility of their correction. One has to overhaul the mental approach as well as the mechanism. Following the tradition, which includes carelessness, and often ignorance of the teacher, the average cellist adapts the music to his rather undeveloped faculties. Just the reverse is necessary to bring out the best in the music as well as the player.

A Basic Misconception

A basic mistake is the misconception of what technique really is. In a way, there is no technique as such in the sense of "running around on the cello." Technique is a condensed word for the means of musical expression, and the higher the musical aim, the more perfect this technique must be.

Now, the actual execution of phrasing as part of the technique is mostly overlooked. Perfect phrasing is made impossible by the way most cellists draw and change the bow. The phrase is long —the bow is short. The bow *must* be changed within a phrase; but only according to the demands of the phrase should it be either heard or not heard. Never should the change from one string to the other be noticeable as such. The player should give the impression that he is playing on one single string and that his bow is four times as long as it really is—if necessary—to satisfy the intentions of the composer.

Expression Through Vibrato

Equally important are the questions concerning the left hand. The vibrato should differ according to the different expressions desired. The fingering should not interrupt the musical line, a fault which inevitably occurs if the player follows the traditional method of changing positions. Never mind the necessary changes; choice of clean fingering and adequate execution make the impossible possible.

These are but a few examples for the tremendous task, if one decides to find his faults and correct them for greater playing.

Aiming for Unattainable

After years of successful concertizing and teaching, I was still dissatisfied with my own playing. But under the influence of certain great musicians, among them Casals, I recognized my faults and succeeded in freeing myself from bad traditions, habits, methods and rules. I developed an entirely new approach to the cello based on—if I am not mistaken —the greatest love and respect for music and the aim for the unattainable.

Lewisohn Stadium Programs Range Through Symphony, Opera and Dance

Programs at the Lewisohn Stadium in New York, between July 13 and 29, presented an unusual variety of symphony, opera and ballet.

Annually the Stadium gives a concert in honor of the late George Gershwin and devotes the entire program to his music. This year's event, July 13, came within two days of marking exactly three years since the composer passed away on July 11, 1937. About 20,000 persons were on hand to help in the commemoration, strong proof that he and his works have not been forgotten.

Alexander Smallens conducted a list which held the piano concerto, Rhapsody in Blue, and excerpts from Porgy and Bess. At the keyboard as soloist was Oscar Levant, and the operatic excerpts were sung by Ann Brown, Todd Duncan (both of the company that originally premiered Porgy and Bess in New York) and the Eva Jessye Choir.

Not great music in the ordinary sense, nevertheless the better Gershwin output retains its interest, chiefly through light melodic appeal, attractive rhythm and a certain freshness of feeling.

Levant played smoothly and musically, making the most of the tunefulness and propulsiveness in the two numbers allotted to him. The Porgy and Bess examples had ardent and adept interpretation. Smallens handled the baton with understanding and vim. Needless to say there was constant enthusiasm from the listeners.

Frieder Weissmann, who has frequently conducted in South America, was a baton guest on July 14 in the Stadium series, and led a program of Spanish and South American numbers. His assisting artists were Elsie Houston, soprano, and Julio Martinez Oyangoren, guitarist.

Weissmann Leads Exotic Program

The most familiar orchestral music of the evening consisted of three excerpts (in an arrangement by Arbos) of Albeniz' Iberia, Spanish dances by Granados and the suite from De Falla's Three Cornered Hat. Less well-known pieces were by Garcia-Estrada, Troiani-Bandini, Lopez-Buchardo and Floro Ugarte arresting in rhythm, melody and high coloring, all the compositions found much favor with the auditors. Weissmann, who had been heard in New York previously, again proved himself to be an informed and spirited conductor.

The solo contributions, although excellent, failed to register their entire merit, as Miss Houston, a fine, febrile interpreter, goes in for subtlety rather than vocal force, and the large reaches of the Stadium are against such delivery. The same may be said about the delicately toned and tinted guitar playing of Señor Oyangoren. He won his best success with his own picturesque Memories of the Alhambra. Miss Houston performed settings by Villa-Lobos of Indian-Brazilian folksongs.

Teresa Sterne in Debut

The July 17 program featured 12-year old Teresa Sterne, Brooklyn, N. Y., pianist, in her Stadium debut. Her only previous public appearance had been with the NBC Orchestra, under Frank Black, last November in a benefit program in Madison Square Garden.

The debutant selected a formidable score, Tchaikovsky's B flat minor concerto, which requires more physical strength to cope with its monumental passage work than she possesses. Teresa tried manfully (or should it be womanfully?) and did a capable job. Innate musicianship, technical skill of a high order, nimble fingering and artistic understanding of the score were present. Chopin's E flat nocturne was played as an encore.

Alexander Smallens chose as the purely orchestral items the Roman Carnival overture of Berlioz and the third symphony of Brahms, played with authority.

Ania Dorfmann in Beethoven Concert

An all-Beethoven program under Frieder Weissmann, with Ania Dorfmann, Russian pianist, as soloist, regaled Stadium patrons on July 18. The pianist, heard in the Concerto in C major, No. 1, won especial approval for her sensitive, polished and technically sound reading. A keen sense of proportion informed her playing, which was tonally agreeable and marked by aristocratic grace. As encore she gave a Chopin number. The orchestra also did well in seconding the work of the pianist. Mr. Weissmann led the Leonore Overture No. 3 and the Seventh Symphony as the other items in an evening of substantial musical fare, interpreted with especial zeal and feeling for singing tone. The audience of some 8,000 was warmly appreciative.

Weissmann Leads Johnson Work

Of particular interest to American composers and advocates of American compositions at our concerts was Horace Johnson's orchestral work, The Streets of Florence, which Frieder Weissmann featured at the Stadium, July 19. In it, Mr. Johnson sought to give his impressions of a protracted visit to this Italian city. The constant ringing of bells—the campanile and chimes—attracted his attention especially, and these occur almost redundently in this composition, which is a work frankly pleasing, without any attempt at profundity. The composer was present and bowed his acknowledgment to the applause of the audience.

The other items on the program were Schubert's Unfinished Symphony; Mozart's German Dances; Sibelius' Finlandia and his Second Symphony, which were very effectively performed.

Marian Anderson Draws Throng

Vocalism still seems to draw the largest audiences when it is of eminent quality and has been efficiently publicized. Marian Anderson's listeners at the Stadium on July 20 found 23,000 attendants and applauders on hand. They gave dinful acclamation to the colored artist, especially when she delivered three Spirituals in her unique and heartfelt interpretation.

Miss Anderson also sang Hummel's Alleluja and O Mio Fernando from Donizetti's La Favorita. She revealed her customary command of musicianship and style, but it cannot be said that her voice had all its usual steadiness and appeal of quality. However, there were

(*Continued on page* 23)

Helen Traubel
DRAMATIC SOPRANO
METROPOLITAN OPERA ASSOCIATION
"One of the triumphantly great sopranos of her day. . . . Re-establishing a purity of vocalism that has virtually lapsed for two generations."
—Eugene Stinson, Chicago Daily News, June 12, 1940
Exclusive Management: Evans & Salter 113 West 57th St., N. Y.
Division: Columbia Concerts Corporation of Columbia Broadcasting System

The Ballet Theatre Continues Series In Outdoors With New Works

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

A crystal-clear evening and 8,000 people were on deck to greet the Ballet Theatre's second appearance at the Lewisohn Stadium on July 15. The energy and spirit possessed by this brilliant organization continued undiminished as a new work, a revision, and new soloists unfurled in the mammoth setting.

Four Dances from the Italian Suite (the new work) and Jardin aux Lilas comprised the second section of the program. The Italian Suite was first presented in its entirety by the Nemchinova-Dolin Ballet in Paris, 1928. For this first performance in America with the Ballet Theatre, Anton Dolin chose four of the Variations, with Nina Stroganova as his partner. All the charm, grace, and wit associated with the 18th century composer Cimarosa were completely communicated in the dances.

In direct contrast was Antony Tudor's Jardin aux Lilas. The modern treatment of the classic ballet in this Maupassant-like plot, is not only an innovation, but is a logical step in the artistic combination of modern and classic ballet. Karen Conrad, Antony Tudor and Hugh Laing again assumed the leading roles, while Annabelle Lyon was a new and intense Caroline. John Corigliano supplied the violin solo for the Chausson Poeme. In this work, the orchestra and conductor finally pulled themselves together and furnished the dancers with an accompaniment worthy of their efforts. However, such was not the case in Swan Lake; tempi were mutilated with a truly reliable consistency. But the Ballet Theatre's dancers are so trained musically, thanks to Mr. Dolin, that most of them caught the change without faltering.

Swan Lake Delights

The high spots in Swan Lake were Nina Stroganova as the new Queen of the Swans, and the Pas de trois which has just been added to Anton Dolin's restaging of the Tchaikovsky-Petipa work. Miss Stroganova has made unbelievable strides since her appearance with the Mordkin company two years ago, and she reached a new pinnacle in her interpretation and dancing of every ballerina's dream, the Queen of the Swans. Karen Conrad, Nora Kaye and Leon Danielian danced the Pas de trois with an unrivalled sparkling celerity. The same may also be said of the dance of the Cygnets. Anton Dolin's Prince Siegfried was up to the standard expected of this great artist-ballet master, and he was ably assisted by Hugh Laing in the role of Benno, his friend. The ensemble works with a commendable precision or plasticity, according to the demands of the occasion.

As usual, Alexander Smallens conducted; his orchestra, of course, was the New York Philharmonic. It might be added that even the latter organization has to be on its musical toes lest they be outdone by the flawless performances of the Ballet Theatre. They will now have to take their ballet accompanying as seriously as they undertake an accompaniment for a Brahms concerto.

Schumann Carnaval Danced

A poorly orchestrated version of Schumann's piano fantasy, Carnaval, opened the program. Fokine's one-act romantic ballet of Commedia dell' Arte characterizations is an opportunity for delightful costuming and technical display. Especially exacting was Leon Danielian's Harlequin. There is no doubt of this young dancer's exceptional ability; and if he maintains his present rate of development, he will find himself entering the ranks of the chosen in the not too distant future. Lucia Chase was an attractively fickle Columbine, while Antony Tudor gave full vent to the tragic Pierrot. Others in principal roles were Nina Stroganova, Miriam Golden, Karen Conrad, Dimitri Romanoff, Eugene Loring and Hugh Laing as Chiarina, Estrella, Butterfly, Eusebius, Pantalon and Florestan respectively. All proceeded smoothly, and the audience revelled in delight during the most enchanting bits of choreography in the entire piece, particularly when in the hands of such sympathetic dancers as the Misses Stroganova, Costello and Kaye.

Premiere and Debuts

Just one more pair of dance programs is scheduled for the Stadium, but a two-week extension at the end of the regular season devoted to ballet would not be amiss.

The final Ballet Theatre bills at the Stadium, scheduled for Aug. 1 and 2, are to include the first performance of a Goya Pastorale, with music by Granados arranged by Byrnes. Tilly Losch is to make her debut with the organization in this work, which has new choreography arranged by Anton Dolin after Corelli. The other numbers on the bill are Act II of Giselle, with Nana Gollner in her Ballet Theatre debut, and Mr. Dolin; and a repetition of Peter and the Wolf.

School of Natya Has Costume Lecture

The School of Natya continues to carry on in fine fashion. On July 9, Ruth St. Denis gave a costume lecture on her dances of the Far East, which included examples from India, Java, Burma, Siam, Bali and China. Miss St. Denis still remains one of the most substantial pillars of the dance in the Western Hemisphere. The demonstration revealed how she adopted native material for the American stage. The dancing of outstanding artist pupils of the School of Natya, Namora and Hadassa, in several St. Denis numbers that have attained world-wide fame, were thoroughly enjoyed by an overcrowded studio. The audience increases with each bi-monthly reunion, which speaks for itself concerning the American's interest in Eastern culture.

La Meri's Tour

La Meri returned from a tour of lecture recitals at State College, Pennsylvania; Potsdam Normal, New York; and Jacob's Pillow, Mass., on July 23 to preside over the Fifth Reunion of the School of Natya. She presented, through projection of color-slides one hundred authentic ethnologic dance-costumes of her collection. Their origin, evolution and application were explained.

TOURING

Horace Britt, cellist, and Mrs. Britt en route to Middlebury, Vt., where Mr. Britt is teaching this summer.

Ballet Theatre With Chicagoans

The Ballet Theatre, after its Lewisohn Stadium engagement, will go to Chicago to fulfill a six weeks' season with the Chicago Opera Company. Afterward the Ballet Theatre returns to New York in January, for a season.

Dance Benefit for British Children

An All-Star Dance Gala Program will be presented at midnight, Aug. 6, at the Winter Garden Theatre, New York, for the children of the British war zone. Vladimir Dukelsky (Vernon Duke), composer, and Georges Balanchine, choreographer, play two pianos for their "Pas de Deux-Blues" danced by Vera Zorina with her teacher, Anton Dolin. The program will open with The Ballet Theatre's Les Sylphides. To appear are Margaret Severn, Paul Draper Ruth St. Denis, Adeline Genee, Yeichi Nimura, Larry Adler, Tamara Geva, Tilly Losch, Ray Bolger, Harriet Hoctor, Paul Haakon.

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Watergate Series Wins New Success

Kindler Conducts Program for "Afflicted Countries" — Faust Staged — Dragonette Soloist

WASHINGTON, D. C.—Washingtonians seem more grateful than ever for having the summer concerts at the Watergate after having been threatened with the possibility of losing their Symphony earlier in the season. Crowds estimating roughly at 20,000 have been on hand at each performance to welcome Dr. Kindler and the orchestra. A few noteworthy additions have been made in the personnel of the players, adding quality particularly in the string sections.

The setting, breathtaking in loveliness, in the shadow of the monuments to Washington, Lincoln, and Jefferson, was an appropriate background for the spirit of patriotism that ushered in the first concert with the playing of the Star-Spangled Banner. The program was dedicated to the "Heroic Work of the American Red Cross," and during the intermission Mrs. August Belmont spoke. The program consisted of the Overture to Russian and Ludmilla by Glinka, Second Symphony of Sibelius, The Moldau by Smetana, Two Waltzes of Brahms, Berceuse and Finale from the Fire Bird Suite by Stravinsky, Polka by Shostakovitch, and excerpts from Boris Godounoff by Moussorgsky.

Jessica Dragonette, soprano, delighted her many listeners and added a number of encores to the printed list on July 10. The Schubert "Unfinished" Symphony proved the highlight on this evening's program and the improvisations on Oh, Susannah by Alexander Laszlo were an interesting novelty. Written designedly in the style of several masters, the new score was well received.

The July 14 concert was dedicated to music of the present-day afflicted countries, and Hendrik Willem Van Loon, commentator, spoke—not a great deal about music, but a little speech that savored of patriotism and gratitude for America. In tribute to these countries Dr. Kindler played his scoring of two Sixteenth Century Tunes of the Netherlands, the Franck Symphony, and works of Grieg, Mendelssohn, Chopin, Dvorak and Sibelius.

GOUNOD AT THE WATERGATE.

More than 15,000 listeners, including several hundred canoe parties, heard Faust performed on July 17 at Washington, D. C., on a floating stage under the direction of Fortune Gallo. The National Symphony Orchestra, under its guest conductor, Giuseppe Bamboschek, played on a separate barge moored between the main float and the shore. Principal roles were sung by Helen Gleason, Sydney Rayner and Harold Kravitt.

Photo by Underwood & Underwood

Faust Staged

The first opera, Faust, presented by Fortune Gallo was a tremendous sensation. An additional barge was constructed to seat the entire orchestra, directly in front of the usual platform. The amplifying system was excellent, the scenery fine and the orchestra under Giuseppe Bamboschek superb. Helen Gleason proved herself a convincing Marguerite. Her Jewel Song was unusually well done. Sydney Rayner's Faust was well handled. Harold Kravitt's Mephistopheles was a lively one. The rest of the supporting cast and the ballet were delightful. G. E.

Metropolitan and AGMA Sign

(*Continued from page 3*)

When queried as to plans for next season, Mr. Johnson said that the repertoire had not been definitely made up, not even the opening night's opera being known yet. Referring to war conditions, he stated that he believed most of the singers in the Italian wing who were not in this country would be able to return safely. Many are now singing in South America.

Both Mr. Johnson and Mr. Tibbett said that the negotiations for the contract, which provides salary minima and other terms for more than 100 singers and members of the ballet corps, had been conducted "very amicably." "I think this marks a tremendous step forward, both for the company and the artists," said Mr. Tibbett.

Some Terms of AGMA Contract

Hailed as a more "democratic" form of contract, the new agreement signed between AGMA and the Metropolitan provides, in addition to the terms published in Musical Courier on June 15, the following conditions:

No person occupying a paid supervisory or executive position or who receives compensation from the Metropolitan and participates in the engaging, casting or discharging of artists, shall be permitted to act as manager, agent, musical coach, or personal representative of any artist, or to receive any fee, commissions or other considerations of any kind from any artist.

The Metropolitan may call an artist for preliminary rehearsals no more than 14 days before the beginning of his engagement for the season.

All artists shall be paid bi-monthly except those engaged for single performances, who shall be paid within 24 hours after each performance.

Transportation shall be paid by the Metropolitan to any performance out of town and back except from cities like Philadelphia or ones a similar distance, in which case transportation back is not necessary.

The Metropolitan may engage a singer for no more than a three-year period, including options.

The dates of appearances shall be fixed by the Metropolitan in its absolute discretion. If an artist is engaged for 5 performances or less, during a season, the dates shall be fixed by mutual consent.

The singer agrees during his engagement that he will not perform without the written consent of the Metropolitan in any other company, or under any other management. But the written consent may not be unreasonably withheld.

"War" Clauses

The Metropolitan shall not be allowed to deduct, discount, apply booking fees, remit or in any other way take off compensation from an artist's salary, except such taxes as are required by law, or fees due to AGMA. The singer may accept cash or checks from the Metropolitan without notations that they represent payment in full and be entitled to later payment of the missing amount.

Artists need not be paid by the Metropolitan for performances in which they were unable to appear through illness or otherwise being vocally or physically unfit. However, if the Metropolitan engages an artist for a number of performances, and then is unable to cast the singer in these performances it is liable for the full amount of the contract, whether the singers appear or not.

Two weeks notice must be given for cancellation of contracts in any war in which the United States is involved, or in which its interests are so affected as to hurt the possibilities of the singer's appearing or the operas being given.

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Philadelphians Laud Dell's Finn Concert

Hannikainen in Sibelius List—Duo-Pianists Score—Anderson Attracts Crowd

PHILADELPHIA—The first Philadelphia appearance of Tauno Hannikainen, Finnish conductor, was made with the Philadelphia Orchestra at Robin Hood Dell on July 15, in an all-Sibelius program. It was evident from the first note of Finlandia to the last note of the closing Symphony No. 1 in E minor that Mr. Hannikainen was on most familiar ground, and under this direction the orchestra responded with some of the best playing of the season. Following Finlandia, the first half of the program was made up of Spring Song, Intermezzo and Alla Marcia from the Karelia Suite, the popular Valse Triste and Lemmikainen's Homeward Journay.

Fray and Braggiotti Heard

Fray and Braggiotti, duo pianists, appeared as soloists in a program conducted by Sylvan Levin on the following evening. The musical director of the Philadelphia Opera Co. was also making his first appearance as symphony conductor at Robin Hood Dell. The program opened with the overture to The Secret of Suzanne and ended with Dvorak's "New World" Symphony. The principal offerings of the soloists were Mr. Braggiotti's own Spanish Rhapsody and his arrangement of Gershwin's Rhapsody in Blue, both with orchestra. Both were showy and brilliant and were followed by a group of numbers for two pianos alone; four caricatures of Home Sweet Home, Ravel's Bolero and Gershwin's Summer Time. A large audience was extremely cordial throughout the program.

Marian Anderson Sings

On Thursday evening a crowd gathered at Robin Hood Dell to hear Marian Anderson, surpass any previous audience over a period of ten years. Miss Anderson sang with her familiar artistry and technical mastery Handel's Largo, an aria from La Favorita and a group of Spirituals arranged by H. T. Burleigh, who was in the audience. At the close of the concert she added Schubert's Ave Maria. The audience was enthusiastic throughout the program. Efrem Kurtz, who was making his first appearance of the season, provided considerate accompaniment for Miss Anderson and gave a very interesting and artistic reading of Brahms' Symphony No. 4. G. F. S.

Cleveland Institute Notes

CLEVELAND, O.—Artist pupils of Nevada Van der Veer, contralto and head of the voice department at the Cleveland Institute of Music for the past six years, continue active in concert. Miriam Berg, mezzo soprano, was soloist with the Cleveland Summer Orchestra on July 13 in the Public Auditorium. Arias from Mignon and Lucretia Borzia were followed by three encores.

Three of Mme. Van der Veer's pupils, Marjorie Phelps, Mary Van Kirk and James Meena, are at the Berkshire Music Festival studying opera with Herbert Graf and Boris Goldovsky. Other Institute pupils there include Fred Popper, student of Beryl Rubinstein, who is accompanying the opera class, and Stanley Harris, violist, and David Wuliger, tympanist, members of the orchestra.

Marjorie Phelps, soprano, was chosen recently in a competition for singers from Northern Ohio to appear with Richard Crooks at the Plain Dealer Music Festival in the Stadium. She previously had sung the soprano role in Debussy's L'Enfant Prodigue with the institute orchestra.

Elizabeth Stoeckler has been appointed to the voice faculty of the Institute for the fall. Miss Stoeckler recently sang the title role in Smetana's Bartered Bride with the Cuyahoga County Opera Association. B. C. N.

GEORGES MIQUELLE,

cellist, will be heard from Chautauqua, N. Y., on Aug. 4 over WJZ, when he will play the Haydn D major Concerto, with Albert Stoessel directing the Chautauqua Symphony Orchestra.

Reginald Stewart to Make Tour Next Season

Reginald Stewart, conductor and founder of the Toronto Promenade Symphony (recently renamed Toronto Philharmonic Orchestra) will begin a winter concert tour when he conducts the Lincoln, Neb., Symphony and acts as his own piano soloist, Oct. 28. Despite the war, the Toronto Philharmonic is carrying out its full schedule this year, and is considering giving a number of additional concerts as well.

Oliver Stewart Appears in Many Engagements

Oliver Stewart, tenor, was soloist on July 21 and 28 at the First Congregational Church, Williamstown, Mass., singing in Elijah and The Crucifixion. Mr. Stewart recently appeared in two programs at the Longshore Club, Westport, Conn., in arias from Carmen, Manon, Le Roi d'Ys, and Africana and songs by Schubert, Tirindelli, Barthelemy, Edwards, Herbert, Speaks and others. On Aug. 17, Mr. Stewart will be heard at the Granliden Hotel at Lake Sunapee, N. H.

Reading Festival Presents Althouse as Soloist

READING, PENNA.—The Liederkranz Festival, held at the Senior High School on two days, presented a mixed chorus and the Reading Symphony Orchestra, under the direction of dynamic Herbert Fiss. The notable soloist was Paul Althouse, tenor of the Metropolitan. Althouse sang brilliantly several Wagnerian excerpts with chorus and orchestra, as well as shorter solos with piano.

The season closed with two other important events. The first was a performance by the Choral Art Society in First Baptist Church of the Brahms Requiem.

This was followed by a sparkling performance by the Reading Opera Society of Kalman's Countess Maritza in Rajah Theatre. With Fred Cardin wielding the baton, chorus, orchestra and soloists outdid themselves. Catherine Schell in the title role was outstanding. H. D. S.

HERTHA GLAZ,

contralto, gave a program of Brahms works with Leon Barzin, violist, and Vladimir Padwa, pianist, at The Playhouse, Woodstock, N. Y., on July 13, singing four of that composer's Lieder.

Wagner Gives Piano List at Columbia University

Josef Wagner, pianist, gave a recital at Columbia University, performing works of Mozart and Beethoven, and 12 etudes by Chopin. He will be heard by the convention of the Progressive Teachers in New York, and in various Eastern and midwest states.

Westchester Composers' New Scores Performed

WHITE PLAINS, N. Y.—A special meeting of the Composers' Forum was held at the home of Mr. and Mrs. J. Donald Robb of Pelham, when the Kraeuter String Quartet were guests and played from manuscript new compositions of several members: Sara Boal, Adolph Schmidt, J. Donald Robb, and Russell Mason (quartets); Gladys Mathew and Helen Kalt (quintets); and Mrs. Frederick Eddy, viola solo.

The Westchester Opera Association, Mary Fabian, director; Irma Reddick, president, and Olive Pryor, White Plains and Scarsdale chairman, gave its first opera concert of the summer at the Scarsdale High School. Opening with Mendelssohn's Fingal's Cave Overture played as a piano quartet at two pianos by Mary Naylor, Sara Boal, Louise Block and Edna Horton, the program continued with an opera scene by Mary Fabian; solos, duets, trios and quartets from various operas by Mario Berini, Emil Renan, Violet Ruffalo, Annette Manning, Edith Lehnert, Helen Undersinger, Annette Fusaro, Camille Pagano, and John Forbes; choruses by the Westchester Opera Ensemble. Accompanists were Margaret Livingston and Corinne Wolersen.

A meeting of the Westchester Opera Association was held at Rehobeth House, the home of Mrs. E. Stahl, in Chappaqua, to further plans for the next concert. A musical program was given by Mary Fabian, Irma Reddick and others. E. H.

Elmo Russ Gives Program

Elmo Ross, composer-baritone, under the sponsorship of the New Arts League, presents a program of his songs this evening, Aug. 1, in the New York Studio of Carl A. Yost. Mr. Ross will be assisted by Gloria Russell, soprano.

1867—Seventy-Fourth Year—1940

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NEW YORK AUGUST 1, 1940 No. 3016

When Toscanini and the NBC Orchestra sailed southward to fill their South American dates, the ancient rituals of King Neptune's revels were in order on passing the Equator. Rumor has it that the chief victim of the traditional dipping was not a bass tuba or clarinet-wielder, but a music critic. Many artists have long waited for such a chance.

Musicians who are not citizens of this country are cautioned to be registered and finger-printed during the four-month period which begins on Aug. 27 and ends Dec. 26, together with all the 3½ million aliens now on these shores. While the Government emphasizes that no stigma, of course, is attached to the finger-printing or registration, warning is issued by Washington that failure to comply will bring a fine of $1,000 and six months imprisonment, under the new act of the National Defense program.

All musical non-citizens are urged to secure the necessary forms at the nearest Post Office.

—o—

Back to American Sources

After so many years of music-making in which the bulk of material in this country came from foreign sources, we are now able to hear native music programs in their purity. Usually, in the past, a rather grudging inclusion of American works in proportion of about one-tenth to one-fourth, except in very special cases, was considered enough of a *devoir* to our own musicians. The times have changed with dramatic suddenness. Increased hearing of music of the United States and South America, though to some degree begun in the last two decades, now emerges as a relatively new and fashionable trend.

Revival of older music, along with much more activity in the modern field, is a characteristic of the present century. As compared even with the late 'eighties and 'nineties, the boundaries of program content have been pushed much farther back as well as forward. Our grandfathers centered their attention on the still affluent Romantic school; we tend almost to neglect it, while prospecting among the lesser known names of earlier eras and the latest work of the day.

But though we have dug studiously among the monuments of the Italian and English madrigal schools, it has not been until recently that public concerts have been going back to the rarities of early American music. The present world situation has made us more conscious of the fact that we must assert and maintain our identity as a nation. Thus the time has come to utilize the great wealth of folk music that has been assembled at the Library of Congress and from other sources.

A broadcast program, for example, recently presented an American madrigal-singing unit in rare music of Colonial, Revolutionary, and later patriotic music and popular airs that have been almost forgotten. Like the older European music, it has a simplicity, wholesomeness and naturalness that sound refreshing after so much romantic self-torture and more recent exacerbations of the modern school.

The reproach often cast upon American art-music of the 'nineties and the early part of the century — that it was patterned after European models and was a somewhat diluted version at that — does not seem so applicable to these earlier outpourings. Especially in the popular ditties, the unique American note, the pithy tang and quaint, homely expression have colored such tunes and ballads as came from British originals.

It is like a breath of fresh air after being pent in a steamheated room — and of recent years also in an atmosphere poisoned by the effluvia of a feverish Europe groping hopelessly between two major wars — to revert to an age when American song was lively, hopeful and strong. The pioneer had time for a lusty, cheerful life even when existence held plenty of difficulties.

These are the traits of mind that we need to re-establish in the present period. Early American music can do much to sustain and strengthen resolve, and unite the nation in its future course.

—o—

Voyages of "Discovery"

With Stokowski on the seas with his American Youth Orchestra, and Toscanini and the NBC Symphony Orchestra but lately returned from their triumphal tour of South America, the first stage of musical explorations in the Southern hemisphere has closed and the second is about to open. It was shrewd planning to have these trips booked consecutively, with avoidance of any overlapping, as competition might have scattered the effect of the good-will missions.

Somewhat as the early argonauts set out for the New World from Europe and opened new territory, the feat of transporting these large ensembles from the United States may be said to have made history. Opera contingents had gone before from this country, and orchestras had arrived from Europe, but galleons of United States gold in the shape of symphonies and tone-poems had seldom accomplished journeys to those countries.

One can credit the statements of North American diplomats and business men in the Southern republics that nothing had ever been done so successfully and pleasantly to accomplish what is plainly one of the aspects of the mission—cementing bonds between the North and South American countries. It was necessary to efface the impression that United States invasions almost always took the form of financial "penetration" of the Latin republics.

Now, while the triumphs of a veteran maestro and his experienced players are still echoing in the ears of the Latin Americans, there comes a gentler and possibly more telling appeal. With the known tendencies of the Latin races to react to youthful charm, it is possible that the youngsters in the Stokowski party will be taken even more emphatically to the hearts of their listeners. It is to be hoped that this will not turn their heads, but it is difficult to believe that it will.

© Cartoon by Gregory d'Alessio in Esquire

"Very good, sir—as long as it's not a musical instrument."

(Reproduced from Esquire, the monthly magazine, 919 North Michigan Ave., Chicago, by special permission of that publication.)

Paper Shortage and the Muse

In Britain the shortage of paper, owing to the war, has now reached a stage when a notice is being inserted in exchange copies of musical publications with the message: "It is regretted that the sending of free copies of this journal will have to be discontinued after this month (June)." The humor of this hardy race is equal to the emergency, for one jokester has it that editorial return slips now bear the legend: "The editors do not see any possibility of utilizing your novel, but they would be very glad to enter into negotiations for the paper."

All this prompts speculation as to what effect, if any, this will have on composition. Will it curb it, or rather cause the Euterpean fire to burn more brightly? We can picture Eusebius Plympton-Purfoot, of Wakeford-on-Thames, hesitating before using his remaining twenty pages of scorepaper for a final fugue with variations, and perhaps just ending the deuced thing with a *paukenschlag*. That might or might not be an improvement, but would account for an extra opus after his name in the encyclopedias.

We know that, faced with similar privations, some great artists of the past showed considerable inventiveness. Cézanne used to take brown paper from the grocer's and paste it together, in lieu of canvas, so that discerning critics (and indeed almost anybody) can discover the seams under the paint. We know that Bach and others were rather abstemious in their use of paper—so much so that to decipher some scores became quite a chore. Sometimes substitutes were used, and we conceive of all sorts of melodic subjects being jotted down on British cuffs — provided, of course, these are still being worn in the days of parashots.

Perhaps the most beneficial effect will be that on the publishing field. Not just anything will be consigned to the engravers in an era of paper rationing. Percivale Prissem's Study in D will moulder, unsung. Canon Canterminster's new Introit will have to be taught by ear, or else wait till after the war is over. Perhaps a whole new type of music activity will result — songs being passed down by word of mouth as in the days of the bards.

Probably, the general effect will be good. Only the best and most urgent things will reach print, —unless, naturally, the composer is a very rich man. But this prompts speculations too dreadful even to venture upon.

Wouldn't it be a blessing if prima donnas no longer were able to read from notes? Where there's no paper, there can be none of those little booklets of words hidden coyly in mauve handkerchiefs that hang from piously folded hands, just under the heaving thorax, during Divinites du Styx.

Decidedly, the upshot of it all may be a new resurgence of the Human Memory.

VARIATIONS

By Leonard Liebling

Recovering from the jolt and shock of the following letter, I am publishing it together with verses of the sender, even though I may be sacrificing the respect and devotion of all Variations readers over forty years of age:

New York, July 12th, 1940.

Dear Variations.

Why don't you make your journal more atmospheric and palatable for our younger generation, by finding out that the dead composers are really dead and fast being forgotten?

I am one of the younger generation—I'm seventeen—and I ought to know what we like best. We abhor the musty antiques and adore the vital moderns.

I have done some descriptive verses which you might care to publish—if you have courage and a sense of justice—and I am sending them herewith.

Now is your chance to show that you and your paper are not old fogies. Come on in with us younger folks; the water's fine.

Forwardly yours,
RHODA DENDRON

Your challenge is accepted, Rhoda. Let the presses grind:

DOWN WITH THE DEBRIS
OR
GIVE THEM A PUSH
(*A Threnodic Ode*)
By Rhoda Dendron

A is for Auber, whose name I scarce know.
He may live in Heaven, but not here below.
B is for Balfe, over whom fuss was made—
I always run out when his music is played.
C is for Chopin—I can't stand his stuff
With sentiment sobby, and passion a bluff.
D is for Dussek, the old-fashioned guy.
You can have all his music, distressingly dry.
E is for Ernst, of some violin fame.
I've never heard works sound more empty or tame.
F is for Franck, of Wagnerian bent;
I'd like to return him from where he was sent.
G is for Grieg, all molasses and honey,
Of Norway the favorite musical bunny.
H is for Humperdinck—gives me the rabies—
No wonder his operas go strong with the babies.
I for Ippolitoff, cheap through and through;
For me he passed out before I was two.
J is for Jadassohn, who harmony taught,
Not one of his books have I borrowed or bought.
K is for Karganoff, sweetmeats he penned,
For sugary opuses I never have yenned.
L is for Liszt, full of tinsel and glitter;
His Rhapsodies—ugh! they set me a-twitter.
M's for Moszkowski, in *salons* a wow;
I fail to see clearly the why or the how.
N is Napravnik, a Pole I believe;
His works always give me a terrible peeve.
O is for Onslow; he loved the quartet;
I rise to remark that his junk is all wet.
P is Puccini—confess it I must,
Believe me, I think him completely a bust.
Q is for Quantz (whom Great Frederick adored),
I've heard his flute pieces and always was bored.
R is for Rubinstein, "Melody" drunk;
Of all the old timers, he's sure the most punk.
S is for Schumann, romanticist brave;
His music is with him, deep down in the grave.
T is Tchaikovsky, a Muscovite he;
An orchid to Russians, an onion to me.
U is for Urspruch (that's German—no bluff).
I don't know his music—his name is enough.
V is for Verdi, the opera man,
I once heard his "Forza," and jeez how I ran!
W's for Weber—you know, "William Tell"
And "Freischütz" and others, so what the hell?
X is for Xaver, Scharwenka the rest—
How rotten his total when his "Dance" is the best.
Y is for Ysaye, who was fine when he fiddled,
And why he composed will never be riddled.
Z is Zarzycki, Polish and fruitful,
His music and name are a horrible snootful.

With irreverent mood established, this is the place too for some other thoughts that floor us old timers for a full count.

"You're apt to find more long-hair conducting among the dance band maestros than you will find in the ranks of the symphony batoneers," according to Roy Shield, director of music for the NBC Central Division, who points out that the serious *maestri* for the most part are definitely not podium gymnasts.

"The old conception of a symphony conductor as a flowing-haired, arm-waving acrobat is one conception that's no longer true if it ever were true," Shield continued. "All that you need to prove that statement is to see a good symphony conductor in action. If he uses a baton at all he uses it more or less unobtrusively, and the same thing goes for motions of the hands, head, arms or body. The ultimate object of all such directing is to control the music, and you don't have to jump up and down on the score to achieve the desired tonal effect.

Pointing out that a good musician "needs none of the soap box technic" to help him play his music, Shield says that the men who make up the orchestras have their own descriptive terms for various types of conductors, men like this:

Pumper: Uses one arm, or both, in a pump-handle or hand-shaking motion.
Swimmer: Delivers the beat with both arms starting at the chest and shoving out sideways, like a breast stroke swimmer.
Wing flapper: Gets both hands about shoulder high and waves the palms up and down in an air beating motion.
Come to glory: Raises hands to heaven in attitude of supplication.
Score noser: Sometimes called a bookworm. May use baton or hands, or both, but always keeps his head inside the score and never looks at the men.
Monkey puss: Uses his face to express what passes for emotion. General effect of this one is to scare the orchestra.
Mane flapper: Flops his back hair up and down like a hoop skirt on a vibrating machine.
Furnace tender: Uses the baton in a series of jabbing motions like a janitor poking the clinkers off a fire grate.
Boxer: Hands out plenty of haymakers, but never gets caught making a lead with his right.
Circus: So called because he's all over the place—like a tent.

◆ ◆ ◆

H. I. Phillips, funny man of The Sun (New York) has some verses about Shirley Temple that might apply also to musical child prodigies who grow up. Following Shirley's announced retirement from the films, Phillips writes, in part:

VETERAN STAR RETIRES

Shirley Temple's out of it—
Heard Pa Time's stern call;
Shirley's done with glory now—
Old age gets us all!

Shirley's gone and quit the films—
Made her farewell bow;
Gone are all the good old days—
She's eleven now! . . . .

In eclipse is Shirley T.—
Gone is all the glow;
She is now an old-time star—
Youth must have its show! . . . .

Shirley's passing o'er the hill
To the setting sun;
Ah, in time the passing years
Get most every one!

◆ ◆ ◆

"In tennis if a player wins certain cups three times," declares M. B. H., "they become his permanent property. In grand opera some singers act as if the same rule applies to their star parts."

◆ ◆ ◆

Do the Nazis now control, too, all German, French and Italian opera?

"If the British defeat the Germans," asks J. P., "will Ernest Bloch or Lazare Saminsky compose a Goebbeldaemmerung?"

◆ ◆ ◆

Suggested program for a present day orchestral concert:

Battle Symphony ..... Beethoven
Battle of the Huns ..... Liszt
Battle of Prague ..... Kotzwara
Battle of Trenton ..... Hewitt
Soirée dans Grenade ..... Debussy
(Trans. by Schelling)
Double Canon (Koech. 228) ..... Mozart
(Trans. by Gunn)
I Heard a Soldier ..... Bax
(Poem by Herbert Trench; arr. by Warlock)
Battle Hymn of the Republic ..... Howe

◆ ◆ ◆

The mechanization of the Nazi armies cannot be regarded as complete until they supplant the traditional music bands with electrical calliopes.

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Kansas City, Mo., June 17, 1940.

Dear Variations:

It is with real pleasure and amusement that I read your very clever "music dictionary" (Variations, Musical Courier, April 15). I want to suggest two more names of famous people, that I think would fit into your very complete list. Here they are

Prokofieff—A Russian dish.
Jan Kiepura—A Jewish holiday

Here is another item, that will amuse you, an ad of a music school:

PRO-ART SCHOOL of *Music*

SIX WEEKS
SUMMER SCHOOL

"Stay-at-Home-Trip-Abroad"

Including—Private Lesson, Musicianship Classes, Travel Stories, Handcraft, Swimming, Horseback Riding, etc.

June 3rd to July 13th

For Information
Four East Armour Logan 0992

The course seems very complete. What I would like to know is, whether it leads to a degree of Bachelor of Music, Bachelor of Swimming, or Bachelor of Horsebackriding?

Very truly yours,
(DR.) WIKTOR LABUNSKI.

◆ ◆ ◆

There is no mention of musical problems in the platforms of our leading two political parties. (Are musicians merely mice?) The Musical Courier demands supplementary planks showing what Roosevelt and Willkie purpose to do regarding softer seats at the Stadium; the cutting of Wagner operas at the Metropolitan; the return of Stokowski to Philadelphia for more conducting; legislation forbidding either Bing Crosby or Bob Burns to call certain renowned sopranos "Kirst" or "Lil," and a famous veteran Liszt interpreter "Rosey"; criminal prosecution (or electrocution) of torch singers, other radio moaners, groaners, weepers, crooners, grunters, and especially males who sing soprano and females who sing baritone.

◆ ◆ ◆

From Leonard Lyons' always breezy column in The Post (New York) issue of July 23: Arnold Schönberg has a two-and-a-half-year-old son for whom he made a small fiddle less than 12 inches long. The boy was brought before some of Schönberg's friends and began scratching the bow across the homemade instrument, unfrightened by the strange screeching noises that resulted. "Isn't it wonderful?" cried Schönberg beamingly; "an infant—and already he's improvising."

One of our imps who returned from South America with Toscanini and the NBC Symphony players on the Uruguay confirmed the story of the ship's bugler who, while sounding his call on deck one day, was so startled to see the maestro at his elbow peering attentively that he turned and fled below.

The conductor came in for special feting all along the way, and a delicate compliment was paid by restaurateurs who named special dishes on their menus after him, somewhat as cigars and perfumery used to be dedicated to Anna Held and Lillian Russell.

Incidentally, that trip seems to have been something of a honeymoon special, as no less than a half dozen recently married members of the orchestra were accompanied by their attractive brides.

* * *

Fritz Reiner—Dr. now, since U. of P. conferred that honorary degree on the Pittsburgh conductor—was the honorary host at a cocktail party at the Hammond Organ Studios in New York. The occasion? The introduction of a new invention by Laurens Hammond, concerning which we can't give details now owing to imminent press deadline. Anyway, only a few among the featured artists heard in the concert, were the Hammond Ensemble, Elanor Tumarkin, 9-year-old pianist, and Hazel Scott, of the Cafe Society staff. A good time was had by all.

* * *

According to news from Europe which has seeped into the sympathetic ear of Simon, the latest invasions have left some eminent artists stranded on the strand of Portugal. This country seems to be the port of last call, from which the distant horizon of America looks indeed like the Promised Land.

One of the grand old men of pianodom, Isidor Philipp, is safe in southern France. His many friends hope to see him reach this country. He would be an ornament to the keyboard world here, it need hardly be said.

At the other end of the map, in South Africa, Simon learns by the latest carrier pigeon, the more or less effective blockade of the seas has caused Bronislaw Huberman to chafe impatiently during a number of weeks.

* * *

Now that Stokowski and his American Youth Orchestra have got off to South America at last, those countries in the southern latitudes are due for a demonstration of what the young musicians of the United States can accomplish under a master hand.

The preliminary concert in New York got a favorable press, tinged in some cases with wonder that this tonal miracle could be accomplished in so short a time—the players having rehearsed only several weeks. We predict that the South Americans are going to rub their eyes—or shall we say ears?

Incidentally, the dozen young ladies who are being carefully chaperoned on the voyage will enjoy a unique spot of matrimonial advantage, for it isn't every orchestral-minded miss who is the cynosure of about eight youths in the impressionable age and under a southern moon.

* * *

Although his name is familiar to Englishmen throughout the Empire, Ivor Newton found out the other evening that he must identify himself when prowling around after dark. Indeed, Ivor writes to Simon, there nearly was a gap among British pianist-accompanists, but fortunately he proved who he was to the satisfaction of a Local Defense Volunteer.

"I had been playing at a South Coast town," writes Ivor, "and was returning across country when, in a lonely spot, a cry rang out: 'Halt,' needless to say I promptly halted. 'Halt.' came the second warning and I replied 'I have halted, what do I do next?'

"'I don't know' was the response, 'but orders is orders and my orders are to say halt three times and then shoot.'

"Well, I am still alive although for a moment I didn't know what might happen."

Ivor continues to add that instead of Covent Garden, Glyndebourne and the regular London season, concerts today are of a "very different kind of music," but Myra Hess is leading in the movement to "keep the musical flag flying."

SUMMER CONCERTS AND FESTIVALS IN THE UNITED STATES AND CANADA

June 16 to Sept. 29—Music Mountain, Falls Village, Conn., Gordon Musical Association Festival.
June 18 to August 17—Robin Hood Dell Concerts, Philadelphia, Penna.
June 30 to Aug. 10—Zoo Opera Season, Cincinnati, O.
June 20 to August 14—Stadium Concerts, New York City.
June 27 to August—Ravinia Park (Chicago) Ill., Orchestral Festival.
June 23 to August 11—Baltimore, Md., Stadium Concerts.
July 7 to August 31—Sunset Symphonies, Potomac Watergate, Washington, D. C.
July 9 to August 30—Hollywood, Calif., Bowl Concerts.
August 1-18—Berkshire Festival, Tanglewood, Mass.
September 1-8—Yaddo Festival, Saratoga Springs, N. Y.
September 30 to October 5—Worcester, Mass., Festival.
Oct. 11-13: Birmingham, Ala., Chamber Music Festival.
November: International Society for Contemporary Music Festival, New York.

FOREIGN FESTIVALS

July and August—Wagner Festival, Zoppot.
September—Festival of Contemporary Music, Venice.
Communities unlisted are invited to send dates of their festivals to the Musical Courier for listing.

I See That

Edith Nichols, teacher of voice, is giving classes during the summer in Harrison, Me. Among her pupils are Emily Shivers, Jeanne Westervelt, and Rosalie Coudrey. Ruth Diehl has just concluded an 8,000-mile tour through the middle west and will sing at a benefit concert for the North Bridgton Academy.

* * *

Lee Sherman is now in Vancouver, B. C., appearing with the British Columbia Opera Company, in Faust and Il Trovatore.

* * *

Dr. Vittorio Giannini, composer, has been appointed to an instructorship in music at Queens College, New York, beginning in September. Dr. Giannini is at present a member of the faculty of the Juilliard Graduate School. He is also head of the theory and composition department of the Julius Hartt Musical Foundation in Hartford and professor of composition at the New York College of Music.

* * *

A sonnet for violin and piano from the pen of Isidor Achron, pianist-composer, has recently been published by Carl Fischer, Inc. Mr. Achron is completing his second concerto for piano and orchestra, which will be introduced this season.

* * *

Boris Levenson's Schor Erez was presented at the New York World's Fair by the choral class at Columbia University directed by Dr. Harry Seitz and also broadcast over NBC. It also will be heard at the concert at Teachers College on Aug. 13.

* * *

A recorder and harpsichord recital was given by Irmgard Lehrer and Edith Weiss-Mann on July 19 at the Juilliard Summer School, New York. It was broadcast over Station WNYC.

* * *

Fabien Sevitzky and his wife, Maria Koussevitzky, are enroute from Indianapolis to California. They will go directly to Glacier Park and Seattle.

Keutzer in Radio and Musical Comedy Engagements

Clyde Keutzer is singing every Sunday evening over station WNBH at New Bedford, Mass., part of the Mutual Broadcasting System, in the program sponsored by the Harbor Playhouse. This summer Mr. Keutzer is appearing with the New York Stock Company at the Harbor Playhouse, Marion, Mass. The last week in August he will have the lead in No, No, Nanette.

Lucy Monroe to Be Soloist in Cedar Rapids

Lucy Monroe, American soprano, now being featured in the American Jubilee at the New York World's Fair, opens her next season's tour on Oct. 29 when she is soloist with the Cedar Rapids (Ia.) Symphony Orchestra. Miss Monroe also will be soloist with the Mendelssohn Club of Rockford, Ill., during the season.

Carter Goes to California

John Carter, Metropolitan Opera tenor, is spending the month of August in California following his appearances in The Bartered Bride, last month, at the Central City (Col.) Opera House under the direction of Frank St. Leger. Mr. Carter was heard in concert recently with the Gardner (Mass.) Choral Society and also in Cleveland.

Mischakoff Quartet at Chautauqua

As in former seasons, three concerts by the Mischakoff Quartet are given in July and August at Norton Hall, Chautauqua, N. Y. A special series of three chamber orchestra concerts conducted by Albert Stoessel include the six Brandenburg Concerti of Bach and the G minor, Jupitor and Haffner Symphonies of Mozart. Georges Barrere conducted the Chautauqua Little Symphony in two concerts July 16 and 18.

McArthur Busy Summer Batonist

When Edwin McArthur directed the third in his series of concerts with the NBC Summer Symphony over WJZ and the Blue Network on July 14 he climaxed a week of baton activity which included two other radio appearances and three concerts at the New York Lewisohn Stadium. Other orchestral concerts conducted by Mr. McArthur this summer include appearances at the Robin Hood Dell, Philadelphia; Ravinia Park, Chicago; the Hollywood Bowl; Washington, D. C., and San Antonio, Texas.

Mu Phi Epsilon's "Home-Coming" Convention Held in Cincinnati

Record Attendance at 26th National Meeting — Both Founders Present—Elizabeth Ayres Kidd is New President —Denver Chosen for 1942 Convention

CINCINNATI, O.—Mu Phi Epsilon's twenty-sixth national meeting in Cincinnati from June 28 to July 2 took the form of a "home-coming," for it was in Cincinnati on November 13, 1903, that Elizabeth Mathias Fuqua and Dr. W. S. Sterling established Alpha Chapter at the Metropolitan College of Music. Especially significant were the facts that both founders were present and that the attendance at the convention set a record. East Central Province with seventeen chapters in Des Moines, Minneapolis, Indianapolis, St. Paul, St. Louis and Cincinnati, was the hostess group with Mrs. Charles Geiser of Cincinnati as chairman.

New officers elected the 1940-42 biennium are: Elizabeth Ayres Kidd, Chicago, president; Dorothy Enlow Miller, Lawrence, Kan., first vice president; Ava Coman Case, Ann Harbor, Mich., second vice president; Mabel Henderson, St. Louis, Mo., third vice president; Etelka Evans, Cincinnati, O., editor and recording secretary. Bertha Marron King, Minneapolis, retiring president, was appointed executive secretary-treasurer.

Research Prize Awarded

Dorothy Caroline Exkert of Gamma chapter, University of Michigan, was announced the winner of the National Alumnae Association's annual award of $100 in the field of music research and musicology for her thesis, A Comparative Study of the Use and Function of Music in the English Masque and Dramatic Opera. Honorable mention was given Lucile Rice Jones, Mu Nu Chapter, Los Angeles, for her thesis, Seventeenth Century English Violinists and Composers for the Violin. Otto Ortman, Peabody Conservatory, Baltimore; Dr. Hans Rosenwald, Chicago Musical College; and Donald Ferguson, University of Minnesota, formed the jury.

Concerts Are Feature

Formal concerts were given by the following delegates from each of the five provinces of the sorority: Elizabeth Sample, Minneapolis; Mary Virginia Nohlgren, Salem, Ore.; Fanchon Gelbard, Evanston, Ill.; Leila Williams, Gainsville, Ga.; Audrey McCullough, Austin, Tex., and May Joyzelle Ray, San Francisco, pianists; Jean Crouch, San Jose, Calif.; June Meek, Lincoln, Neb., and Delphine Dezio, Philadelphia, cellists; Ellen Rosin, Detroit, Mich.; Elizabeth Campbell, Greencastle, Ind., and May Barron, Chicago, sopranos; Clara de Mattia, Boston, violinist; Florence Owen Lucas, Boston, contralto, and Ethel Marie Mountain, Des Moines, flutist. A flute and string quartet made up of Carol Jones, Louise Palmer Walker, Helen Hannen, Jeanette Leisk and Rozella Hinton, of Cleveland, played the Theme and Variations of Mrs. H. H. A. Beach, who is a Mu Phi member.

Prize Works Heard

Prize winning compositions of the 1938 original compositions contest were performed with the following composers represented: Catherine Sauer Smith, Chicago; Alma Grayce Miller, Meadville, Penna.; Stella Stacy Austin, Tex.; Janet Kelley, Lansing, Mich.; and Harriet Payne, Indianapolis. Elizabeth Ayres Kidd gave an interesting lecture on ancient musical instruments and Olga Priggs introduced pupils from the Kilgour School in a demonstration of ear-training and keyboard harmony. Other special features were a Mu Phi Epsilon Chorus, which sang compositions by members the closing day and an exhibition of original manuscripts and other publications. Bertha Baur and Mrs. John Hoffman tendered a reception to the delegates at the Cincinnati Conservatory of Music and Mr. and Mrs. Robert Alter, patrons, invited the visitors to an *al fresco* supper on their spacious grounds.

The West Central Province will act as hostess group for the next biennial national convention in 1942 in Denver, Colo.

W. N.

Photo © Columbia Pictures

MICHAEL BARTLETT,

tenor, was soloist with the Cleveland Orchestra on July 27.

Cleveland "Pops" Present Notables

75 Players under Ringwall Assisted by Many Soloists—Guest Leaders Appear

CLEVELAND, O.—Dominating the musical scene during the delightfully cool month of July were the sumer "Pop" Concerts by 75 members of the Cleveland Orchestra, successfully inaugurated last season in the garden setting of Public Auditorium. Associate conductor Rudolph Ringwall has again selected music in the lighter vein, with refreshments provided at tables. The first three weeks of this festival brought forth enthusiastic throngs whose appetite for encores vied with their culinary enjoyments.

The first seasonal soloist was Samuel Dushkin in the Mendelssohn violin concerto. Annamary Dickey, of the Metropolitan Opera, was heard in Depuis le Jour from Louise, and the Jewel Song from Gounod's Faust. Boris Goldovsky, as soloist in Beethoven's E flat major Concerto, rounded out the first week's soloists. Mr. Ringwall contributed parts of symphonies by Tchaikovsky, César Franck, Mendelssohn, Sibelius; lighter music by Victor Herbert, Eric Coates, Moszkowski, Chabrier and others.

The second week was inaugurated by a sold-out house for Fray and Braggiotti, genial two-piano team, who gave an entertaining and enjoyable list. They included their own arrangement of Ravel's Bolero, which ended with all the keys on the keyboard pressed into service by the forearms of the two combatants! A newcomer of surprising qualities was heard in the contralto Joan Peebles, who won spontaneous acclaim for her superb singing of Adieu, Forêts, from Tchaikovsky's Jeanne d'Arc and the Seguidilla from Carmen. Dr. Jerome Gross, surgeon-violinist, concluded the second week's soloists in an exceptionally fine performance of the Conus concerto. Orchestral music by Nicolai, Weber, Borodin, Schubert, Debussy, Sowerby, Grieg and Wagner was offered during the week by Mr. Ringwall and his orchestra.

Glenn, Loesser and Rubinstein Heard

The second series of six concerts was opened July 10, the gifted Carroll Glenn playing the Tchaikovsky violin concerto with a sweep and technical facility that brought an ovation from her large audience. The first guest conductor was the Bohemian musican, Herman Adler, who created an excellent impression in a program which paid deference to his native land with the overture to Smetana's Bartered Bride and Dvorak's New World Symphony, besides music of lighter calibre. Beryl Rubinstein and Arthur Loesser regaled a near-capacity audience with a group of two-piano numbers, comprising the Mozart-Busoni Duettino Concertante, the Rachmaninoff Romanze and Saint-Säens' Scherzo, besides three encores. The Hruby Brothers, members of the Cleveland Orchestra, performed some fine trumpet trios, sharing solo honors with Miriam Berg, contralto. The last week is to bring Massimo Freccia, guest conductor in programs of symphonic calibre.

"Music under Stars" Opened

July 16 inaugurated a five-weeks' Gala Festival of Music Under the Stars, sponsored by the City Recreation Department, under J. Noble Richards, recreation commissioner. There will be 18 performances in the Horticultural Gardens on Sunday afternoons, Edgewater Park Bandshell on Wednesday evenings and Gordon Park Bandshell on Tuesday evenings. Leading choral and instrumental groups, and soloists from prominent vocal studios, have been engaged by Elizabeth Joki, in charge of arrangements as music supervisor for the department.

The Cafarelli Opera Company appeared in the ballroom of Hotel Wade Park Manor in an evening of arias directed by Carmela Cafarelli. From Verdi's I Lombardi, William Jennings sang La Mia Letizia. Vanna Doglio offered Je Veux Vivre from Gounod's Romeo and Juliet. Betty Young performed the aria, Ah, Lo So, from Mozart's Marriage of Figaro. Handel's Where'er You Walk was given by Ernest Walker, an air from Bellini's Sonnambula by Shirley Morris, and excerpts from Puccini's Gianni Schicchi by Helen Hurvitz. Per Me Giunto from Verdi's Don Carlos was done by John Longnecker; Je suis Titania from Mignon by Frances Kamellin; Voce di Donna from La Gioconda by Doris Zorn; The Bell Song from Lakmé by Thelma Wallette. The chorus of 36 members concluded this interesting program with several selections.

ROSA H. WIDDER

Eleanor Steber in Outdoor Concert

Eleanor Steber, soprano of the Metropolitan Opera, will be soloist at the outdoor concert at Oglebay Park, Wheeling, W. Va., on August 9. Wheeling is Miss Steber's birthplace. This appearance will be her third there since last spring when she won the Metropolitan Auditions

MU PHI EPSILON'S 26TH NATIONAL CONVENTION in Cincinnati.

Photo by W. T. Myers & Co., Cincinnati

Manzoni Requiem Sung in Missouri

Kansas City Hears Verdi and Sullivan Works

KANSAS CITY, MO.—Verdi's Manzoni Requiem was given a fine second performance by the Kansas City Conservatory Chorus of 75 members under the direction of Stanley Deacon. The capable principals were Eleanor Shockey, soprano; Mrs. Raymond Havens, contralto; Harold Sproul, tenor, and Edgar Kerr, bass. Phil Warner and Gayle Giles Lovsee at two pianos supplied the accompaniment arranged by Mr. Warner.

The Friends of Opera Association presented Verdi's opera Aida in an elaborate production before a large audience in the Music Hall of the Municipal Auditorium, recently. Daisy Maud Underwood directed the large chorus of 150 voices and gave one of her best performances of the title role. Adeline Bourg Knowlson was Amneris; Tony Darlington, Rhadames; Herbert Fraher, Amonasro; Lloyd Gelvin, the Hight Priest; Morris Ford, the King of Egypt; Jimmy Muzzy, the Messenger, and Elizabeth Kenmuir, Priestess. The presentation included ballets from the studios of Dorothy Perkins, Helen Burwell and Gillespie-Sullivan and on orchestra of twenty-seven musicians with N. DeRubertis, conductor.

Trial by Jury by Gilbert and Sullivan and Cox and Box by Sullivan regaled audiences at the Center, sponsored by the University of Kansas City under the direction of Dr. Robert D. W. Adams of the University Music Department and Carl C. Johnson for dramatics. An orchestra of 35 University students participated. John Colvin as The Judge, Milton Frank, The Defendant; Stephen B. Kaney, Jr., Council for Plaintiff, and Stanley Tyson, The Usher revealed very pleasing voices and managed their roles well in Trial by Jury. Clarence Lucas and James Rawlings with young Frank made a rollicking success of Cox and Box. C. C. B.

Michigan Composers Featured by Grand Rapids Ensemble

GRAND RAPIDS, MICH.—Michigan composers were featured in a concert given by the Grand Rapids WPA Symphony Orchestra, directed by Lawrence Powell.

Numbers by local composers were Festival Overture, by Theodore Beyne; Two Lyric Pieces, Shadows on the Wall and The Flower Mart, by Louise Cooper Spindle; Waltz in C, by Charlet Wurzburg; Chiaroscuro, by Hall Overton; Summernight, by Albin Preusse; Songs of Wind and Wave (Sea Hunger, Immortality, The West Wind Blows), by Maria Lund Royce; and Symphonic Paraphrase, by Howard Cress. Other compositions were by Clark Eastman of Royal Oak; J. F. Rahn of Fowlerville; Robert Cantrick of Monroe; Dorothy James of Ypsilanti, and Anna Segal of Detroit. Soloists were Catherine Van Dongen, soprano; Tom Rabbai, clarinetist, and A. A. Biferno, flutist.

An eight-piano recital was given in the Civic Auditorium by members of the St. Cecilia Society. Those participating were Mrs. Ralph Sasser, president of the Society; Mrs. Maria Lund Royce, Mrs. R. A. Dorman, Mrs. Thomas E. Wykes, Mrs. Leo Dornbos, Mrs. Dorothy Pelck McGraw, Mrs. David Cox, and Mrs. James Burr. Valter Poole of Detroit directed rehearsals and concert.

VITYA VRONSKY and VICTOR BABIN, duo-pianists, during their tour in Hawaii. They are now summering in a little village near Santa Fe, N. M. They will play two concerts in Albuquerque and Santa Fe as benefits for the child refugee work of the American Association of University Women in August before leaving for the Pacific Coast. On Aug. 23 Vronsky and Babin will be soloists at the Hollywood Bowl in the Mozart Concerto in E flat for two pianos, and will also give a solo group.

Vronsky-Babin Presenting Concerts in New Mexico

SANTA FE, N. M.—Vitya Vronsky and Victor Babin, duo-pianists, spending the summer here, on July 19 in Albuquerque gave the first of two concerts for the benefit of refugee children. The second will be given here this month.

The Patio Musicales, in the patio of the Art Museum, have been changed and are now given daily instead of three times a week. Children's recitals are heard Monday and Thursday mornings.

A recent program was presented by Dean Maurice Lichtman of the Arsuna School of Fine Arts, for the benefit of the Red Cross. Thurlow Lieurance, composer, who is also summering here, was heard in a lecture-recital at the same school on July 7.

Another recent musical event of importance was the recital of Eduardo Rael, young Spanish-American baritone, who is a student at the Juilliard Graduate School. Mr. Rael had the assistance at the piano of Sara Franck Evangelidas, a graduate of Juilliard, who has been heard as soloist with the Albuquerque Civic Symphony Orchestra. C. F. W.

Burton L. Jackson Gives Marimba Recital in Hinsdale

HINSDALE, ILL.—Outstanding in the program given by Burton L. Jackson, marimbist, at Union Church, Hinsdale, was the Beethoven Concerto in E flat, which with numbers by Schubert, Liszt and Mendelssohn evidence his mastery of this unusual instrument. R. D.

Adele Rankin at Keene

Adele Rankin, soprano and teacher, is at Beaver Brook Falls Keene, N. H., for the summer. She conducts the Civic Chorus of Jersey City.

Wagenaar Quartet Wins American Publication Award

The Society for the Publication of American Music, A. Walter Kramer, president, has chosen for publication this year Bernard Wagenaar's Third Quartet. This is the second time that the Society has honored Mr. Wagenaar, whose sonata for violin and piano was brought out by this organization in 1928. A naturalized American, and a teacher of composition at the Juilliard Graduate School, he is the composer of two symphonies; Divertimento and Sinfonietta for orchestra; three string quartets, in addition to other chamber music and songs. His works have been performed by orchestras in this country and Europe. He has been a winner of the Eastman School Publication Award, and his Sinfonietta was chosen as the only work to represent the United States at the Festival of the International Society for Contemporary Music, at Liège in 1930.

Mr. Wagenaar's Third String Quartet is in three movements. It has been performed by the Curtis and the American Quartets, and was given its first New York performance by the League of Composers last March.

Jooss Ballet in South America

The Jooss Ballet, now visiting South America, opened its tour at Montevideo on May 8 for one week. At Buenos Aires the dancers performed during five weeks at the Theatre Odeon, from May 17. Following this season the company visited Santa Fe June 22-23-24; Parana, June 25-26; Cordova, June 27 to 30; and Rosario, July 2 and 3. This tour in the Argentine provinces was successful and plans were made for a return visit as soon as the Brazilian tour has been finished. The company appeared at Rio de Janeiro and will afterwards visit Sao Paulo and other cities. There are also offers to go to Venezuela, Peru and Chile. The ballet hopes to continue to tour the Latin American countries until the end of the winter season there, which is towards the end of September.

Mr. and Mrs. Kurt Jooss, with M. Leeder, head of the Jooss-Leeder School of Dance in Dartington Hall, England, who had been planning to join the ballet in Argentina, have not been able to do so due to the war situation in Great Britain.

WILLIAM BOWERS, Negro baritone, sang recently for President and Mrs. Roosevelt at their Hyde Park estate. During July Mr. Bowers was scheduled to give a program at the Phillis Wheatley Y.W.C.A.

Second Oldest U. S. Vocal Group Hailed

Veteran Indianapolis Chorus Has Mark Love as Soloist

INDIANAPOLIS, IND.—The local Maennerchor, which was founded in 1854 and is the second oldest group of its kind in this country, presented its final concert of the season at the Athenaeum under the direction of Karl Reckzeh. The chorus sings with authority, much spirit, and careful attention to all details of its music. Landsighting by Grieg revealed a warmth of tone and found much favor with the audience. Mark Love appeared as soloist in Wagner, Frantz, and Rubinstein works displaying a voice of pleasing quality and colored with feeling. Alvena Reckzeh was at the piano.

The First Baptist Church Choir under the able direction of Perceval Owen presented an a cappella concert with especial attention to compositions by Bach, Rachmaninoff, and Palestrina. In balance of parts and purity of intonation the choir revealed the careful training of its director.

Marjorie Garrigue presented an all-Chopin program at the John Herron Art Museum recently. Aside from considerable nervousness and abuse at times of the sustaining pedal, her program revealed wide resources in phrasing and well conceived interpretations, especially in a group of mazurkas.

Alec Templeton appeared at the Murat under the auspices of the Indianapolis Orphans' Home Auxiliary. The Chromatic Fantasy and Fugue by Bach and Pathetique Sonata by Beethoven were the highlights of the program, in which he revealed imagination and tonal coloring. Chopin, Debussy, and Rachmaninoff works were equally well received by an unusually appreciative audience. H. C. G.

Mirovitch Heads Piano Staff of Indianapolis School

INDIANAPOLIS, IND.—Alfred Mirovitch has been appointed head of the piano department at the Jordan Conservatory of Music. He will take the position formerly held by Harold Triggs, who has been on leave of absence.

Sidney F. Giles has presented a number of summer concerts on the Scottish Rite Cathedral carillon. The programs consist of hymns, classical airs, and selections written especially for the carillon.

William Schumacher and his Indianapolis Concert Band are presenting a series of concerts at Garfield Park. The organization, including members from the local symphony, presents programs of a high order which have attracted throngs of music lovers.

The Jordan Conservatory of Music has sponsored a number of Sunday evening concerts by local and out of town bands and orchestras this summer. H. C. G.

Rudolph Reuter's Summer Activities

CHICAGO.—Rudolph Reuter recently appeared in Oklahoma and for the fourth time in concert at the State College at Emporia, Kan. The pianist is conducting master classes in connection with the American Conservatory's summer term here. On July 3 he gave his annual summer recital at Kimball Hall, Chicago, and played the Rubinstein Concerto with the Chicago Philharmonic Orchestra under Richard Czerwonky at Grant Park, July 25.

Marguerite Sterner Starts Class

Marguerite Sterner, pianist, accompanist and coach, has established a class in Queens Village, L. I.

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Omaha Clubs Plan Extensive Courses

Many Bookings Arranged for Season of 1940-41—Outdoor "Sings" Thronged

OMAHA, NEBR.—Omaha music clubs have recently announced their programs for the coming season.

Heading the list is the Tuesday Musical Club, which will present five concerts at the Central High School Auditorium. The series includes: Richard Crooks, Metropolitan tenor, Oct. 25; Zino Francescatti, violinist, Nov. 19; Simon Barer, pianist, Jan. 7; Minneapolis Symphony, Dimitri Mitropoulos, conductor, Feb. 22; and Helen Traubel, Metropolitan dramatic soprano, March 25.

The Tuesday Musical Club is a long-established organization whose membership usually guarantees a sold-out season. Officers this year are: Mrs. Sam Rees, Jr., president; Mrs. Carleton Woodward of Council Bluffs, Iowa, vice-president; Mrs. J. M. Harding, secretary, and Mrs. W. H. Smails, auditor. Juliet McCune is chairman of the program committee.

Morning Musicales

The Morning Musicale announces for its fourth season a series of five concerts, as follows: Agnes De Mille Dance Ensemble, Oct. 15, at Joslyn Memorial; Louise Meizner, pianist, Dec. 2, at the Hotel Fontenelle, where the other three concerts will also be given; Omaha artists' program including Henry Nestor, baritone; Virginia Slabaugh, soprano; Rosemary Howell, cellist; Peggy Kennedy, violinist; Ann Loreto Louis, pianist, and Gladys Hamstreet May, accompanist, Jan. 6; Ernest Wolff, baritone, Feb. 1; and Betty and Virginia Holman, duo-pianists, March 29.

ANGLING IN BARNEGAT BAY.

Left to right, Wilfred Pelletier, conductor of the Metropolitan, Richard Crooks, tenor, and John Brownlee, baritone, both of the same organization, on a recent weekend spent at Mr. Crooks' "fishing shack."

Mrs. Howard Kennedy and Mrs. A. V. Kinsler, founders of the club, have charge of the arrangements with Mrs. Arthur Coad, treasurer, and Mrs. J. E. Davidson, auditor.

Matinee Musical Club Schedule

The Matinee Musical Club will sponsor three concerts by the Little Symphony Orchestra, conducted by Richard Duncan of the University of Omaha faculty. The first concert will present Percy Grainger, pianist-composer, Nov. 25, both as soloist and as a guest conductor for one number. The second concert on Jan. 27 will feature Virginia Haskins, youthful coloratura soprano. The third, on March 31, will have no soloist, but there will be a 25-minute intermission during which the Joslyn Memorial Galleries will be opened. This arrangement proved popular at the first concert of the Little Symphony last April. All concerts will be held at the Joslyn Memorial. Kathryn Anthony is president of the club, and is being assisted by Eileen Kelliher-Jeffers.

The Omaha World-Herald is sponsoring its second series of Sunday night Community sings in Elmswood Park this summer, and attracting from 12,000 to 15,000 people at each song-fest regardless of the weather. H. M. R.

Texas Music Schools Hold Commencements

FORT WORTH, TEX.—The commencement exercises of the four music schools of collegiate rank here included that of the Southwestern Baptist Theological Seminary. The chorus of the school, directed by I. E. Reynolds, presented Mendelssohn's Elijah in its entirety, with organ, piano and orchestra accompaniment. Soloists were Edwin McNeely, Audie Goad and Fay Hubbard.

Texas Wesleyan College presented the orchestra and chorus of the school in a miscellaneous concert, under the direction, respectively, of Marius Thor and Ellen Jane Lindsay. Soloists were Osborne Sterley, tenor; Jane Longmoor, pianist, and George Henderson and Earl Schumann, violinists.

Texas Christian University sponsored a number of senior recitals, and a concert by the orchestra, manned this year entirely by students, with Betty Dyer, pianist, and David Montgomery, violinist, as soloists.

The Fort Worth Conservatory in its fifteenth commencement concerto program presented Mary Alice Pier, Edith McLeod and Marion Roberts, pianists; Jack Cummings, violinist, and Mildred Soniat, John Hayes and Jeanette Hopkins, vocalists. E. C. W.

E. Robert Schmitz Holds Classes in Oakland and Montreal

E. Robert Schmitz, French pianist, on Aug. 2 concluded his summer master class session at the College of the Holy Names, Oakland, Calif. Mr. Schmitz, in five programs, conducted a seminar stressing the significance of technic as an aesthetic element of interpretation. It covered Chopin etudes, Debussy's preludes and etudes, Ravel works, three choral-preludes of Bach-Busoni and also Bach's D major partita and the Chromatic Fantasy and fugue. Mr. Schmitz utilized his own edition of the Chopin etudes.

At the same college a series of five recitals were given by artist members of the Schmitz School. The participants included Betty Jane and Virginia Holman, duo-pianists, who have been heard on NBC networks; Eugene Gash, Denver pianist, who has appeared in recital and also as soloist with the Denver Orchestra and who makes his Town Hall, New York, debut on Oct. 8.; Anne Mayrand, a prize winner at the Paris Conservatory and whose New York debut is scheduled for October in Town Hall; Jean Leduc, Canadian pianist, heard in that country in recital and over the CBC and who has been soloist with the Hart House String Quartet, the Jean Lallemand Quartet and also as soloist with the Concerts Symphoniques in Montreal; and Ione Evans, Utah pianist.

Mr. Schmitz will conduct a seminar for the Institut Pedagogique, of Montreal where last year 118 teachers attended; then hold a week of classes on interpretation of classics and moderns at the Heliconian Club, Toronto, ending on Sept. 1, and give a series of lecture-recitals at Tuxedo Park, N. Y., before starting his fall work in October.

Jeanette MacDonald's Screen Work Prevents Concert Dates

HOLLYWOOD, CALIF.—Because she is engaged in the production of her new MGM vehicle, Bittersweet, Jeanette MacDonald, motion picture, radio and concert soprano, will not be able to appear as guest soloist with the San Francisco Symphony Orchestra on Treasure Island this summer. Motion picture engagements make it impossible for Miss MacDonald to devote any time this summer to concerts according to her secretary, Sylvia Grogg. H. N.

Guy and Lois Maier Join NBC Artist Service List

Guy and Lois Maier, most recent additions to the duo-piano field, are now under the management of NBC Artists Service. Mr. Maier was formerly a member of the two-piano partnership of Maier and Pattison.

Dorothy Hosier in Scranton

SCRANTON, PENNA.—Dorothy Hosier, soprano, who appeared in Carnegie Chamber Hall, New York, during the season, was guest artist at the outdoor concert on July 10 at Lake Winola, of the Scranton Canoe Club. Walter Hoover directed the Moosic Band. N. H.

Stephan HERO *Violinist*

Hilda OHLIN *Soprano*

Giuseppe Balestrieri *Tenor*

Ardelle WARNER *Contralto*

Arthur LOESSER

Beryl RUBINSTEIN *Solo* and *Duo-Pianists*

Dorothy BAKER *Soprano*

Myron TAYLOR *Tenor*

Frances HALL

Rudolph GRUEN *Duo-Pianists*

Ana DRITTELL *Cellist*

Marianne KNEISEL *String Quartet*

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Recent Publications Include Novel Music Issues

For Piano Solo

SEVEN TRACERIES, by William Grant Still.

A Foreword by Verna Arvey explains that these pieces are "abstractions bearing the imprint of mysticism, yet none of their dissonance is illogical; everything blends harmoniously into the whole. Each has the delicacy of a rare print; each is a mood from another world expressed with an almost Oriental subtlety." In an earlier paragraph, the commentator says: "It is significant that so many of his (Still's) compositions for piano solo are couched in a style different from the majority of his orchestral works."

Accepting the foregoing facts as true, nevertheless the present reviewer feels that Still does not move in these seven morceaux with the same ease and effectiveness as in his previous creations which reflect the spirit of his own colored race, whose rhythms and harmonies he handles so atmospherically. The Traceries seem to derive from certain musical spheres in which Debussy and Ravel were most at home, and while one cannot deny the "impressionism" of this music by Still, it lacks warmth and fails to convince one of the composer's depth of feeling. Nevertheless, young modernist performers might find material in it to engage their fancy. The titles of the seven Traceries are Cloud Cradles, Mystic Pool, Muted Laughter, Out of the Silence, Woven Silver, Wailing Dawn, and Bit of Wit. (J. Fischer & Bro.)

WHEN WE GO TO CHURCH is a compilation by Evelyn Townsend Ellison of 15 favorite hymns in very easy arrangements. Evangeline Lehman's VALSE PRINTANIERE is a brilliant piece, covering much of the keyboard in a variety of rhythmic designs and keys. Quite good for a facile technic. (Oliver Ditson Co.)

Two issues in Contemporary American Composers Series arrive in Henry Cowell's AMERIND SUITE and Paul Bowles' HUAPANGO. Cowell's melodious suite, built around the customs and ceremonials of Indians in the Southwest, offers five different versions, in graduated difficulty, of each of the three movements. The Bowles number is a Mexican folk dance, to be played "as fast as possible." This same publisher offers a striking HABANERA MACABRE by Alexander Kelberine, FAIRY TALE (F sharp minor, op. 26, No. 4) by Medtner, and four determinedly cacophonic SELECTED ETUDES (Nos. 13, 16, 17 and 24 from op. 34) by Comrade D. Shostakovitch. (Axelrod Music Publications, Inc.)

For Organ

Harvey Gaul turns to Martin Luther's sturdy and impressive old Christmas carol, AWAY IN A MANGER, for a short but clever set of variations. The composer has handled the lovely old tune with deserved reference and treated it simply, aside from a few whole-toned scale passages and augmented triads that somehow seem to fall very nicely into the musical scheme of things. Dr. Gaul's CHILDREN'S EASTER FESTIVAL is founded on two Easter carols, Puer Nobis by Praetorius and Arimethea by Roper. The two themes are lovely, their handling being effectivcely woven together with quite a bit of scale work. (J. Fischer & Bro.)

Album for Two Pianos

PRELUDE IN C SHARP MINOR, WALTZ AND ROMANCE FROM SUITE, OP. 17, PIANO CONCERTO No. 2, OP. 18, by Sergei Rachmaninoff, arranged for two pianos by the composer.

Of considerable interest is the issue of Rachmaninoff's own arrangement for two pianos of these compositions, the first of which is certain to have a particularly wide currency. The two excerpts from his Suite and the Second Concerto are also of major importance. The latter is useful for performance as well as study purposes, though it makes demands upon the second performer. The whole makes an album of unique interest and of high value. (Charles Foley, New York.)

For Orchestra

The imaginative conductor of the various little symphonies that show a gratifying growth and increase throughout the country would do well to examine three works in this field just issued by J. Fischer & Bro. Heading the group is William Grant Still's lovely, limpid SUMMERLAND. This is the loveliest of his piano set of "Three Visions" and it was inevitable that sooner or later it would acknowledge its inherent orchestral ingredients. Not at all difficult and featuring, naturally, strings and flute, the work has a charming pastoral quality. THE CHURCH IN THE VALLEY and SIESTA are both from H. Waldo Warner's The Broad Highway (Sketches from a Tramp's Diary). The latter is strongly melodic, much of it being given to the oboe over a richly arpeggiated piano accompaniment. The *trem. e ponticello* of the violins provides the busy buzzing of the bees, the only sound on this perfectly pictured drowsy summer afternoon. Bell effects (Tubular) characterize THE CHURCH IN THE VALLEY, their chiming being made even more impressive by the occasional intrusions of a Chant and Chorale. Neither of the Waldo orchestral transcriptions is difficult. (J. Fischer & Bro.)

For Violin and Piano

PREGHIERA (PRAYER), from the Piano Concerto No. 2 by Sergei Rachmaninoff, arranged for violin and piano by Fritz Kreisler, in collaboration with the composer.

The *adagio sostenuto* section of Rachmaninoff's second concerto, with its suggestion of Russian folk themes, is made into an effective number for violin by Kreisler. One of the leading exponents of and composers for this instrument he has adapted the work with skill. The piano accompaniment weaves an arpeggio figure about the simple, soulful melody, and the close is broadly sustained. (Charles Foley, New York.)

For Vocal Solo

CHALLENGE, AND JULIET'S FAREWELL, by Tchaikovsky; words and vocal arrangements by Geraldine Farrar.

Following the fashion of setting popular passages from the masters for popular song use, Miss Farrar has chosen tuneful excerpts from the Pathetique symphony and the Romeo and Juliet fantasy-overture and given to them words that are simple but expressive. In tasteful sentiment and singableness, these numbers far exceed the usual Broadway adaptations in this field. Challenge is for high voice, ranging from F sharp to D, and Juliet's Farewell (which faintly paraphrases Shakespeare), is for the same, ranging from E to B flat above the staff. Piano accompaniment. (Charles Foley, New York.)

Songs

I'D BE A BUTTERFLY, by Thomas Haynes Bayly (1797-1839), arranged by Estelle Liebling, is a new version of a delightfully quaint song from nineteenth centry England. It has a tripping melody, with florid embellishments and middle section in minor, when the singer briefly muses on the fact that butterflies feel the chill of autumn. For high voice, the range an octave from G, with optional staccati to high C. Piano accompaniment. (Galaxy Music Corp.)

MY FRIEND, words and music by Albert Hay Malotte. In the 23 richly harmonized measures of this deeply felt and moving song, the gifted composer has created a lovely sentiment, beautifully expressed, and one that will carry his growing fame forward. Available in 3 keys, low, medium and high. I HEAR AN ARMY, words by James Joyce, music by Samuel Barber. This is the third of a set of three taken by the young American composer from the Irishman's "Chamber Music," an item in his Collected Poems. The vividly colored lyrics have been given a vigorous, exciting setting, the martial mood of the opening *allegro con fuoco* relenting only momentarily during a *piu largo* passage of emotional intensity. A glancing figure, a sort of appogiatura, threads through the entire song which ends on a crashing climax. Two keys. APRIL, words by Theodosia Garrison, music by Cesare Sodero. An expansive voice line over sweeping arpeggios and scale figures having to do with the inevitable return of April. References to the "tinkle of rain" and "robin" are echoed in the music. Two keys. MOON, words by Alexander Mackenzie Watson, music by Clifford Shaw. A brief, two-page song that establishes a mood of simple charm as it tells of the moon's potent spell "o'er love or ocean tide" and many other things. Two keys. LEF' AWAY, words and music by David W. Guion. The main body of this extremely effective song, subtitled a Negro Wail, shifts between two harmonies and out of these simple means the composer has created a song of real value and interest. A dance rhythm is suggested in the shuffle of the soft syncopated accompaniment which is relieved three times by soft humming over lush harmonies. Recommended to baritones with a good rhythmic sense and a feelin' fo' the South. (G. Schirmer, Inc.)

IN A GARDEN FILLED WITH ROSES. The words, by Dr. James Francis Cooke, editor of *The Etude*, have provoked one of Charles Wakefield Cadman's most felicitous tunes, the result being a ballad of charming simplicity and effectiveness. High and low keys. OCTOBER, music by Oscar J. Fox, words by Whitney Montgomery, is one of the finest songs to cross this desk in some time. It has rich emotional variety and some superb dramatic climaxes. A flat is tops, with an optional B flat. Good piano part. Thurlow Lieurance in THIS DAY, words by Emily Guiwits, has written a wedding song abounding in "I love you's" and a vocal line that matches the lyrical mood of undying devotion. D to G. BELLS OF TOMORROW, words by Richard Sanford, music by Frank Grey, is in verse-and-refrain form, possesses an infectious lilt and a good melody. Not difficult. C to F. In MY SECRET, words by George W. Englar, music by Anna Priscilla Risher, the singer, after spurning the lily, rose, honeysuckle and fuchsia, finally confides in the pansy. (Theodore Presser Co.)

H. Alexander Matthews' O BROTHER MAN, to words by John G. Whittier, is an excellent sacred song for high voice, quite vocal and with fine musical feeling. The words are peculiarly timely. D to A flat. (Oliver Ditson Co.)

DAYBREAK reveals some dramatic musical measures by Harl McDonald, the words being by John Donne (1573-1631). Sopranos and tenors capable of sustaining ringing top tones will find this attractive material. Orchestral accompaniment available. (Elkan-Vogel Co., Inc.)

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Choral Works
For Women's Voices

Nine more octavos in the Elmira College Choral Series, all of them arranged by Gwynn S. Bement, have just been released. Five of them are 16th and 17th century madrigals. Those arranged for SSAA are SISTER, AWAKE, words by Thomas Bateson, taken from "The First Set of English Madrigales" (London, 1604); I WILL NO MORE, words by Thomas Morley, from "Madrigalls to Foure Voices" (1594); REST, SWEET NYMPHS, words by Francis Pilkington, from "The First Book of Songs and Ayres" (1605), one of the loveliest of the lot; and DAINTY DAMOSELS, to anonymous French words, dating from 1542. There is also a madrigal for three-part chorus, LET GOE, WHY DO YOU STAY ME, words by John Bennett, from "Madrigalls to Foure Voices" (London, 1599). All are to be done at a good clip, with the exception of REST, SWEET NYMPHS, a tender, warm *andante*, and all call for altos with a readily available low F and F sharp. Three SSA arrangements include LET EV'RY HEART BE MERRY, words by Orazio Vecchi, an *aria* taken from "Selva di varia ricreatione" (Venice, 1590); NOW SHINE THE STARS, from Haydn's oratorio, "The Seasons"; and I BEHOLD THE STREAMLET RUN, a *chanson*, taken from "Musique de Guillaume Costeley" (Paris, 1570), a charming love song, direct and sincere. The remaining work in this set is for three-part chorus also and so is THOU GUIDE OF ISRAEL, taken from J. S. Bach's Cantata No. 104 (*Du Hirte Israel*), the English version being well done by Rev. J. Troutbeck, D.D. A fine chorus, not too easy, but quite effective. (J. Fischer & Bro.)

ALLELUIA, for three-part women's chorus, from the cantata, For Us a Child Is Born, arranged by Lefebvre. Divided sopranos and an alto share this chorus, which has piano or organ accompaniment running along in sixteenth notes. Verse I is in minor, consisting almost entirely of two chords only, the tonic and dominant; verse II is largely in the major key, again with two chords only; easy to sing, but harder to play. Orchestra parts are available. Also for mixed voices; time of performance 11½ minutes. (Galaxy Music Corp.)

EARLY ONE MORNING, English Folksong, arranged by Katherine K. Davis, three parts, with obbligato soprano in the second verse; graceful, natural music ranging up to a high A-flat; time 2½ minutes. (Galaxy Music Corp.)

For Mixed Voices

A. Walter Kramer's splendid anthem, THY WILL BE DONE, words by Charlotte Elliot and previously available only for solo, is excellent for SATB. Harmonically interesting, as are all of Mr. Kramer's works, the anthem is soundly constructed and eminently singable. GESU BAMBINO, Pietro A. Yon's perennial favorite, words by Frederick H. Martens, is now made available for STB in which form it has all the limpid charm and beauty of the original. THE MAIDEN AND THE BUTTERFLY is an arrangement by Gwynn S. Bement, of the Wegener-D'Albert song. A delightful little number for a flexible chorus in search of something light that is not insignificant. SONG OF MARY is a Basque carol to traditional words, the arrangement by Alfred H. Johnson who has done a sound piece of work, vocally grateful and building to an impressive climax. (J. Fischer & Bro.)

A highly welcome addition to the rather limited contemporary literature of church music in the somewhat larger forms is the MAGNIFICAT of Winfred Douglas. Dedicated to the memory of Desire Mercier, famous war-time cardinal of the Belgians, and arranged for eight-part chorus, Mr. Douglas has written a canticle of musicianly worth and real power. (J. Fischer & Bro.)

COUNTRYMAN, COUNTRYMAN, for Chorus of mixed voices, a gay Bohemian folktune, arranged by Homer Whitford; it tells about the peasant, proud and self-satisfied, but who meets the big, grey wolf. Rhythmical, in four-measure periods. Time of performance, 1 minute. Dedicated "to Alfred Brinkler and the Portland, Me., Polyphonic Society. (Galaxy Music Corp.)

MARTHA LIPTON REHEARSING WITH FRITZ REINER, conductor of the Pittsburgh Symphony Orchestra, under whose direction she appeared recently in Verdi's Manzoni Requiem. The American contralto now has returned to New York from a tour which included also a recital at the South Carolina Federation of Music Clubs' annual convention in Columbia, S. C.; an appearance on the guest night program of the MacDowell Music Club at Jackson, Miss.; another as soloist with the Norfolk Symphony, and engagements at Daytona Beach, Fla., Danville, Va., and Waco, Tex.

Photo by Jeannero

Dayton Orchestra Names Soloists for 1940-41

DAYTON, OHIO—The Dayton Philharmonic Orchestra Association has announced the list of guest artists who will appear during the 1940-41 season with the Philharmonic Orchestra, which is directed by Paul Katz. Appearing first on Nov. 4 will be Sigurd Rascher, saxophone virtuoso. Also to be presented are Helen Jepson, soprano; the Inland Children's Chorus; Israel Baker, concertmaster of the Dayton orchestra; Dalies Frantz, pianist; and Gregor Piatigorsky, cellist.

The climax of the season will again be reached when the Dayton Philharmonic Chorus, directed by William J. Krebs, will present its annual performance of one of the great oratorios. Last year the chorus sang the Beethoven Missa Solemnis.

Paul Robeson, baritone, will appear in Dayton some time in November. This single attraction is being handled by Jack T. Denney, of Troy, Ohio.

B. A. D.

Public School Music Course at Minneapolis College

MINNEAPOLIS, MINN.—The public school music course offered at the Minneapolis College of Music, which begins Sept. 9, is under the direction of Peter D. Tkach, assisted by Sophia Haveson. In June Mr. Tkach conducted a two-weeks' intensive choral session at the college and was guest director of High School Choir Training at the Christenson Choral School at Lake Forest, Ill. He will be guest conductor at the Christenson Choral School at Chambersburg, Penna. this month. Mr. Tkach returns to the Minneapolis College to resume teaching on Sept. 3.

The public school music department of the college offers a comprehensive and modern course for teachers and supervisors. Full acquaintance with the instruments of the orchestra and band, definite executive ability, power of initiative and leadership, technical experience of teaching are essentials in the course which is accredited by the State Department of Education.

J. N.

Power and Garrotto Singing in Australia and Tasmania

Lawrence Power, tenor, and his wife, Annunciata Garrotto, soprano, recently completed a three-months tour of Australia and Tasmania, under the auspices of the Australian Broadcasting Commission, and were immediately re-engaged for a similar tour, beginning in July. Mme. Garrotto, following this engagement is scheduled to appear with the J. C. Williamson Civic Opera Company on its tour of Australia.

Emeline Bucher in Recital

ALLENTOWN, PENNA.—Emeline Bucher, soprano, as the final program in the Festival of Fine Arts at Cedar Crest College, gave her graduate recital in Dietz Hall on the campus. Miss Bucher studied voice with Lillian Hunsicker of the college faculty. In a varied list which included arias from Don Giovanni and Mignon, as well as Lieder, French songs and English numbers, Miss Bucher showed a voice of size and richness.

N. H.

Passed Away

EDWARD PALMER MASON, 81, former president of the Mason & Hamlin Piano Company of Boston, died in Stamford, Conn., on July 17. He was a son of the late Henry Mason, co-founder of the firm and a grandson of Lowell Mason, composer of many famous hymns. After graduation from Harvard *summa cum laude* in music, he joined the piano firm, remaining until 1915. He had been president for fifteen years. Surviving are four sons: Gregory, professor of journalism at New York University; Lowell, William B., and Edward P.; two daughters, Ellen T. and Mrs. Henry Ginnell, Jr.; and two brothers, Henry Lowell and Daniel Gregory, who three months ago retired as head of the music department at Columbia University, but remains as MacDowell professor there.

F. W. R. SMYTHE, 68, organist, died in a hospital in New York on July 23. He served for the last eight years as organist of the Chapel of the Incarnation. He was a tenor in the choir of St. John the Divine before being appointed as organist in the chapel, and had also served as assistant organist at the Cathedral. He is survived by his widow, Elizabeth Bancker Smythe.

JOHN KURUCZ, Hungarian pianist and composer, 57, passed away in Hollywood, Calif., July 22. He made his first American concert tour in 1922 and had lived in Hollywood for the last 16 years.

LEOPOLD SCHWING, violinist, 41, who headed the department of instrumental music at Frances Shimer College, Mount Carroll, Ill., died in Chicago on July 23. He studied in Paris and Berlin and taught at several middle western colleges.

VLADIMIR CERNIKOFF, Russian pianist, died in London on July 21, according to recent dispatches. He was born in Paris and studied music in Geneva and Berlin, then toured.

MIGUEL CASTELLANOS, 79, dean of the piano department at the New York College of Music for the last nine years, died in New York on July 22. He had studied under Saint-Saëns and Liszt, and played in a command performance at the age of 14 before Alfonso XII of Spain, receiving the decoration of Isabella la Catolica. He joined the college faculty in 1896. Surviving are two daughters.

ABRAHAM L. RABINOFF, died last month in New York City. He is survived by several daughters, among them Anastasia Rabinoff, dramatic soprano.

JOHN C. SCHLEICHER, 79, of Tuckahoe, N. Y., retired piano manufacturer died in that city on July 28. He was a son of the founder of the city of Mount Vernon, where he was born and where he became a member of the firm established by his father. Surviving are four sons and a daughter.

(Continued from inside front cover)

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Chicago's Summer Music Draws Capacity Throngs

(Continued from page 3)

Singers Score in Grant Park Concerts

Janet Fairbank, Mildred Gerber, Virginia Haskins, Naomi Cullen Cook, Marion Claire, Rosalinda Morini, Henrietta Chase, Edith Mason, and Virginia Pemberton, all resident sopranos, shared with Freda Draper, contralto, the spotlight as Grant Park soloists during the first two weeks in July.

Janet Fairbank has developed greatly in her art since she was last heard, for besides unerring taste and style in the projection of her song the voice itself has grown immeasurably in volume and beauty.

Mildred Gerber also has made big strides, as noticed in her delivery of operatic arias well suited to her fine coloratura.

Virginia Haskins, recently re-engaged by the Chicago Opera, rose to new heights as soloist with the Chicago Opera Orchestra. She strengthened her hold on the public's affection by her ingratiating personality and brilliant performance of the Polonaise from Thomas' Mignon and again in the Caro Nome when she employed her crystalline voice with ravishing tone, clean-cut vocalism and extraordinary pyrotechnics.

Naomi Cullen Cook, a recent welcome addition to the Chicago Opera personnel, made a palpable hit at her debut at the park through the virtue of a voice of matchless power and beauty. To this must be added fine musicianship and style, a flair for grand opera and the ability to caress the ear with ethereal pianissimos and to impress in bravura passages by the nobility and splendor of rich upper tones. In Ritorna Vincitor, Trace alla Notte, Dich Theure Halle and Elisabeth's Prayer the soloist rose to stardom.

On one of the coldest nights Marion Claire warmed a shivering audience by the charming manner in which she delivered the Mama Morta from Giordano's Andrea Chenier and the effulgence with which she imbued Marx's Last Eve He Brought Me Red Roses. Henry Weber and the Chicago Opera Orchestra supplied unusually fine accompaniments and gave a stirring reading of the Brahms Symphony No. 4.

Another songbird who has endeared herself with Grant Park audiences is Rosalinda Morini, always correct in her interpretations and on this occasion in better estate than when last heard at the shell.

After singing the Ritorna Vincitor and the Je Dis arias, Henrietta Chase, who also made her debut last season with the Chicago Opera, was compelled to add two extras, so prolonged were the plaudits. The young singer brought forth uncommon musicianship, a voice of luscious quality, warmth and power and even in all registers besides good enunciation of the Italian and French texts.

Virginia Pemberton in Bow

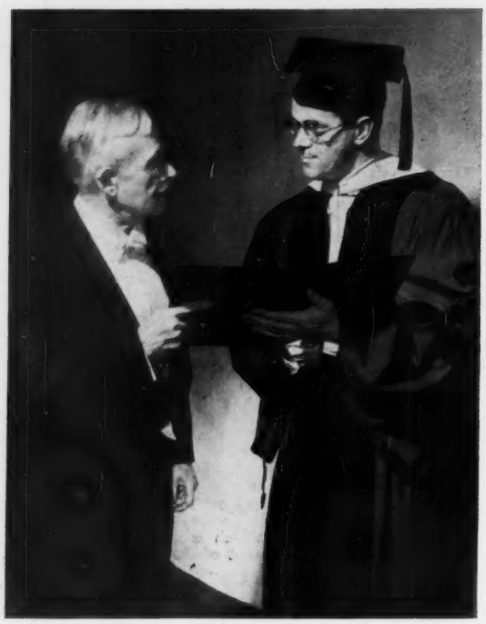
Virginia Pemberton made her bow at these concerts, though we were acquainted with her art through her singing with the Chicago Opera such roles as Mimi, Micaela and Marguerite. Soloist with the Chicago Philharmonic Orchestra directed by Richard Czerwonky, she impressed as being eminently fitted to figure in the parade of stars presented for the edification and pleasure of the multitudes by Generalissimo Petrillo. Though not a radio singer, Miss Pemberton understands the technic of broadcasting, for her voice sounded rounder, more glorious and fuller than at any time in her Chicago career. She made a distinct success in both the Depuis le jour and the Vissi d'Arte arias and Conductor Czerwonky engaged her for a special appearance with the Philharmonic Orchestra in Orchestra Hall next season.

Freda Draper has established herself firmly as a favorite with Chicago concertgoers and she still holds the record for appearances at the park. Singing with the George Dasch Symphony Orchestra, she evoked unbounded enthusiasm not only through the sheer beauty of her fine contralto in operatic arias but by the note of tenderness and pathos with which she invested the lighter songs, giving them added meaning and luminous color.

Edith Mason, who now and then comes out of retirement to delight with her transcendent art, was soloist with the Chicago Opera Orchestra under Dino Bigalli. A Mozart interpreter par excellence, she offered with much authority the Vedrai Carino from Don Giovanni and delivered the Mi Chiamano Mimi with a voice as pure as of yore and of unsuspected warmth.

Parade of Conductors

In the cavalcade of maestros seen at the podium this past fortnight three come in for special praise, Richard Czerwonky, Rudolph Ganz and Dino Bigalli. At the head of the Chicago Philharmonic, Czerwonky gave a truly remarkable reading of the Rachmaninoff fourth symphony, not before heard at Grant Park, and set a standard difficult to excel. Directing the Chicago Opera and the Woman's Symphony orchestras Ganz manifested his brilliant prowess with the baton in standard symphonies and lighter compositions. Conductor Bigalli made his first appearance at the park at the head of the Chicago Opera Orchestra which he has often directed to victory both at the Civic Opera House and at the lake front. Bigalli is as much at home when leading symphonies as he is in grand opera. Force characterized his handling of the Brahms Tragic overture and the Borodin Prince Igor dances pulsated with greater rhythmic accent than usual, making the piece sound more barbaric, more Slavic and even more festive than heretofore.



CONFERRING HONORARY DEGREE

of Doctor of Music upon Ifor Jones, right, conductor of the Bethlehem, Penna., Bach Choir. Allen Spencer, Dean of the American Conservatory of Music, Chicago, awarded the degree at the annual commencement exercises.

Chicago Opera Auditions Name Winners

Annette Burford, soprano of Oklahoma City, and John Lawler, bass, of Philadelphia, are the winners in the Chicago Opera's auditions, receiving contracts for the 1940 season, the privilege of attending all stage rehearsals and at least ten regular performances, $100 each and featured radio appearances. Five of the more than five hundred applicants appeared on a special radio program over WGN and the two winners were selected by the audition judges and the radio audience.

Society of American Musicians' Contests

The Society of American Musician's auditions for appearance in the 1941-42 Musical Arts Piano Series of the Adult Education Council at Orchestra Hall will begin in November. The contests are open to pianists of any age who are American born or naturalized citizens and who reside in the Chicago area which includes all towns within a fifty-mile radius. The Society's contests for appearances in concert under Bertha Ott's management for young artists from 17 to 27 also begin next fall.

FREDA DRAPER,
contralto, heard in Grant Park series.

American Conservatory Concerts

Since early in July when the American Conservatory began, its annual summer session concerts by faculty members have attracted huge audiences to Kimball Hall on Wednesday afternoons. Edward Collins shone in the dual capacity of pianist and composer, playing the Brahms Variations and Fugue on a Handel theme, the seldom-heard MacDowell Twelve Virtuoso Studies besides five of his own compositions. With unfailing taste in the matter of lights and shades he unfolded the difficult pages of the lengthy yet interesting MacDowell studies and with power and tonal beauty the Brahms Variations. A technician par excellence and a virtuoso of uncommon resources, Collins achieved wonders in his own well-written Didn't My Lord Deliver Daniel, L'il David Play on Yo' Harp, a lovely singing tone in his exquisite Nocturne in B minor and keen humor in The 5:48. Maryum Horn employed her voluminous soprano with marked ability in arias and songs.

Heniot Levy, long regarded as an authoritative Chopin interpreter, performed the Polish master's Ballades in F minor and A flat major besides the four preludes in a manner arousing the audience to a high pitch of enthusiasm. In the not-often-played Schubert Fantasia, Levy made use of a sustained pianissimo and mezzo-tints that gave new color to the Andante and Minuetto. In contrast, the Bach A minor Fantasy and Fugue was executed with thundering accents and a fluency that spoke volumes. Lois Bichl played the cello like the fine artist we have learned to admire and divided the plaudits with her accompanist, Olga Sandor.

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Photo by G. Provenzano

JOHN LAWLER

Philadelphia Singer Wins Chicago Opera Contest

PHILADELPHIA.—In competition with more than 600 singers from all parts of the country, John Lawler, Philadelphia singer and graduate of the Academy of Vocal Arts, was one of the two winners of the auditions of the Chicago Opera Company, held in Chicago on July 5. He will receive $100 and appear in a Chicago Opera Company performance in the fall, as will Annette Stewart, Oklahoma City singer, winner in the women's division.

Mr. Lawler studied violin as a boy in Philadelphia, and at the West Philadelphia High School was concertmaster of the school orchestra. After his graduation from high school, he completed a course in accounting, and obtained a position with a Philadelphia department store. A friend influenced him to make an audition for the chorus for the Philadelphia Orchestra Opera Association. Although he had never studied voice and did not know one opera from another, he passed this audition successfully.

In 1935, Mr. Lawler was accepted as a student at the Academy of Vocal Arts, a Philadelphia institution which grants scholarships to promising young singers, and it was there he received all his training in voice, languages, and operatic acting. Within three years he had mastered twenty-eight roles.

Owing to the sudden illness of another singer, Mr. Lawler prepared Verdi's Requiem, although he did not know one note of it, between 3 p.m. and midnight, and at ten o'clock the next morning sang it at an orchestra rehearsal. That same evening he performed the entire part from memory. Newspaper critics commented upon the fact that he had undertaken a tremendous task and accomplished it admirably.

Mr. Lawler has sung leading bass roles with the Philadelphia La Scala Opera Company and also in Florida and in Atlantic City, N. J. He has appeared frequently in concert and on the radio.

B. N.

Manila Orchestra Presents Annual Festival Programs

MANILA, P. I.—Three concerts made up the Baguio Festival of the Manila Symphony Orchestra. Herbert Zipper, who conducted a special memorial concert this season for Dr. Alexander Lippay, founder and former conductor, was in charge of the festival programs.

At the first concert, Ernesto Vallejo, violinist, was the assisting soloist in Saint-Saëns' Introduction and rondo capricioso. The second program had Elsa Aenlle, soprano, as soloist. At the final concert, Lourdes Suzara, pianist, was heard in the second concerto by Liszt. Mr. Zipper selected standard items including operatic excerpts for the orchestral contributions to the three programs, all of which were given in Burnham Park Auditorium.

H. M.

San Antonio Civic Opera Stages Student Prince

SAN ANTONIO, TEX.—The San Antonio Civic Opera Company opened the summer season with Romberg's Student Prince. Pleas McNeel as Karl Franz and Melba Biard as Kathie were well cast. The roles gave full opportunity to display their vocal and histrionic ability. Lloyd Harris was excellent as Dr. Engel and portrayed the role with authority and finesse. Secondary leads were Elaine Schulze as Gretchen, H. D. Herndon as Detliff, Mary Ethel Vaughn as Princess Margaret, Gay Donovan as Grand Duchess Anatasia, Francis Carnesi as Tarnitz, Claire Alice Connor as Countess Leydon and Jay Ralston as Mark. The comedy work of Jack Blankfield was outstanding. General stage direction was in the capable hands of Coates Gwynne. Bernice Gascoine was in charge of ballet routines. Dr. Eric Sorantin was the general musical director. The sets were by Marcel and Emil Robin. Mrs. Lewis Krams Beck is president of the company.

S. W.

Frieda Volkert in Concert

Under the auspices of the Opera Association (John Pinero, conductor), Frieda Volkert, soprano and several other artists, were heard in a program of arias, duets and ensemble numbers at the Hotel Astor recently. An artist-pupil of Leon Carson, Miss Volkert dominated the program, singing with notable vocal technic and displaying a rich and colorful dramatic soprano.

With William Stradi and chorus, Miss Volkert presented the finale from La Forza; with choral assistance the prayer from Cavalleria Rusticana; with Harold Friberger and chorus she sang excerpts from Il Trovatore; and with Carlo Pelleteri a duet from the same Verdi opus. Vissi d'arte from Tosca was her solo contribution. Rose Kearney, contralto, and a women's chorus also participated.

M. M.

AGATA BORZI,

coloratura soprano, busy knitting for the Red Cross. Miss Borzi is appearing this summer as soloist in a series of open air orchestral concerts on Long Island under the direction of Christos Vrionides. She also has appeared several times recently over WQXR in the program sponsored by Leon Rothier. This fall the soprano again will be in Philadelphia singing with the Scala Opera Company.

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MARION LORRAINE enjoying a recent holiday week-end at Watch Hill, R. I. The soprano is now under the management of Josephine Vila, Inc.

Hollywood Bowl Audiences Grow

(*Continued from page 4*)

tions, a piano solo group and impeccable accompaniments. Her interpretations were musicianly, delivered with completely satisfying intonation in a voice of sweet timbre. Her versatility was further attested by two violin solos given with competent technique. Arias were Charpentier's Depuis le Jour and Mozart's Ah! che amando, and songs by Arne, Strauss, Chopin, and Dell'Acqua were contrasted with moderns by Hageman, Saunders and Wright, including a strikingly lovely Ah! Les Cloches by the latter.

Tribute to Scandinavia

Novel Scandinavian songs by composers of Denmark, Finland, Norway and Sweden comprised an interesting program given by Carl Omeron in the Wilshire Ebell Theatre, July 10. His tenor voice proved of lovely lyric quality and his interpretations were particularly delightful, lucid phraseology clarifying musical contents despite unfamiliar texts. The final group was of five songs by American-born composers of Scandinavian ancestry, Sigurd Frederiksen, Benjamin Edwards, Homer Grunn, Kosti Vehanen and Hawkinson. Helen Omeron supplied plastic and cooperative accompaniments.

A lively and graceful dance program was presented by Aida Broadbent and her ballet for a Red Cross benefit at the Hollywood Woman's Club, July 10. David Tihmar, Sylvia Opert and Jacqueline Payton proved outstanding, with graceful support from a notably attractive ensemble.

Bergh Works Heard

A varied program of compositions by Arthur Bergh, with the composer at the piano, was given in the Women's Athletic Club on July 17. Intensely dramatic was William Farnum's declamation of Mark Antony's Oration from Julius Caesar, the piano accompaniment adroitly portraying the character and psychology of the mob. Songs of artistic charm were well sung by Bonnie Emerie, Richard Bradley and Paul Keast, with Lawrence Sommers giving two interesting violin solos, and three piano numbers effectively played by Henrietta Pelta.

Hollywood Jottings

Marjorie Lawrence and Lawrence Tibbett will open the Los Angeles season given by the San Francisco Opera in November with Puccini's Girl of the Golden West. Rosenkavalier has been off again, on again—first scheduled, then cancelled, and lately reinstated.

* * *

George Givot, stage and screen comedian, has been studying voice for some time with Bain Dayman. First prompted by love of music and the desire to sing for his own pleasure, his interest and abilities have grown simultaneously, so that he is now contemplating giving a recital in the fall.

* * *

Evelyn Sprager is recuperating from illness instead of having a summer vacation, but expects to return to her managerial desk next month to prepare the fall season for her artist flock. . . . Eunice Wennermark recently gave a varied pupils' recital at the Eva Brown Studio.

* * *

Hollywood Bowl male artists this season have been requested to wear formal attire instead of the white coats in vogue last season. Now no one can mistake them for waiters from the tea room.

* * *

Philip Mauro Foote of Oakland has completed a symphony which was inspired by lines from Wordsworth on the wind blowing and cupping the leaves upon the ground, and which he accordingly has called Leaf Shower Symphony.

* * *

Compositions by Mary Carr Moore and Helen Louise Shaffer were given on a program by the Pen Women of Los Angeles, with Mary Green Pauloo, soprano, and Paul Keast, baritone, as participating artists.

* * *

The Los Angeles Junior Symphony, founded by Peter Meremblum, which scored so effectively in the recent Heifetz picture, is now again before the camera in Paramount's There's Magic In Music. . . . Jeanette MacDonald and Nelson Eddy have been cast in the forthcoming M-G-M picturization of Noel Coward's Bittersweet.

* * *

Lawrence Sommers, American violinist, and Rose Monique Lovell, lyric soprano, were Redlands Bowl joint soloists on July 23. . . . Grace Bush's new sacred song, Thou Wilt Keep Him in Perfect Peace, has just been issued by a western music publisher.

New Notation Aids Study of Rhythm

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, Calif.

A new system of musical notation, of special interest to teachers who have the problem of explaining to beginners the intricacies of notation of rhythm, has been devised by Mrs. Beulah Butcher Crowell, well known Hollywood piano teacher. Her system, copyrighted under the title of "Rhythm Tablet," she calls the Visual Comprehension of Tone Length Staff, and does not change notation in any way except to give a mathematical precision of tone length.

"The history of music reveals the various ways in which tones have been symbolized," Mrs. Crowell declares. "The neumes did not serve the same purpose that our present day system of notation does. The notes as we use them today must be learned and recognized at sight in order to sense how long a tone must last, or to know by counting how long the tone must be held.

Comprehending Tone Length

"The Visual Comprehension of Tone Length Staff is another step forward in the notation of music. The coordination of eye and ear in comprehending tone length makes the student doubly sure of relative tone length."

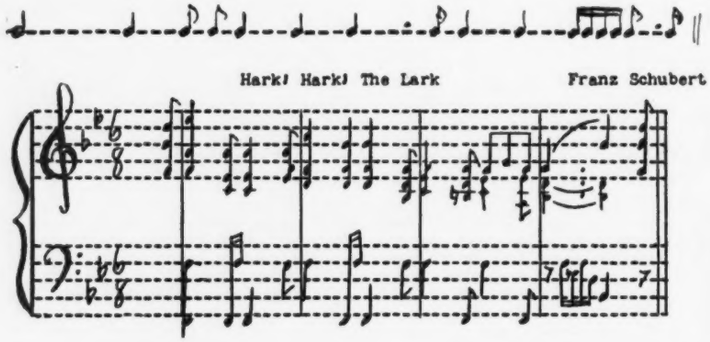
Mrs. Crowell's system rests upon the simple plan of dividing the lines of the staff into short segments of equal length, each representing the tonal duration of one sixteenth note. The staff, therefore, appears as a series of dashes instead of the usual five continuous lines.

The sixteenth note is used as the unit of tone from which tone length is determined, and the system of going from whole to half note, and so on, is reversed. Tones of shorter duration are not considered, for when the student has mastered the principle of tone length he can then proceed to the use of music printed in the regular manner.

Examples of Notation

Measure signatures need not be introduced until after the student knows why the whole note is twice as long in tone length as the half note, and so on. Their reason and use can then be more readily explained and understood.

Mrs. Crowell is also the author of a memory training course of study employing her tone length system and its further application to notation, rhythm, ear-training, scales, intervals, chords, bass movements, modulations and transposition.

The following examples illustrate, first, a typical line of measurement and, second, how music may be transcribed to the Visual Comprehension of Tone Length Staff for the purpose of perfecting rhythm:

Music in California Bay Cities

(*Continued from page 4*)

The summer's chamber music continues through August and early September with a Beethoven cycle at Stanford University and the University of California to be given by Sylvia Lent, violinist; Gunnar Johansen, pianist; Warwick Evans, and Victor Gottlieb, cellist of the Coolidge Quartet. These artists will present all of Beethoven's violin sonatas, all of his cello sonatas, five of his trios, and a number of piano sonatas in a sequence of eight programs.

San Francisco Symphony at Fair

Brilliant concerts have also been given at the Fair by the San Francisco Symphony Orchestra. This series is half over at the moment of writing, which means that we have had four concerts under the direction of Pierre Monteux, with John Charles Thomas, Jan Pearce, Miriam Solovieff, Gladys Swarthout and Alec Templeton as soloists. Four more remain to be given under guest conductors. The Pons-Kostelanetz combination will operate for one. Meredith Willson will direct an all-American concert with Oscar Levant as soloist, Bruno Walter and Lauritz Melchior will share honors for one program, and Gaetano Merola will conclude the series with a soloist as yet unannounced.

Carmel Bach Festival

One of the summer's great joys hereabouts is the annual Bach festival at Carmel, which has just concluded an eight-program schedule. Gastone Usigli was the general director for the fourth consecutive year (the sixth of the festival) and brought the proceedings to a remarkably distinguished height.

There were performances of excerpts from the Christmas Oratorio and the B minor Mass, Phoebus and Pan, many organ works, orchestral compositions, songs and arias, concertos and other solo works for violin and harpsichord. One program was given over to music by Bach's contemporaries.

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Concerts at Stadium

(*Continued from page 8*)

many beautiful tones of ample loveliness and power, and always the artist maintained her long lines of breathing and ability to carry sustained phrases. She added an encore, the Bach-Gounod Ave Maria, admirably accompanied at the piano by Ignace Strasfogel.

Efrem Kurtz, of Ballet Russe fame, was the conductor, handling his orchestra with taste and smoothness in Auber's Masaniello Overture, Tchaikovsky's fifth symphony, Berlioz' Hungarian March, and two novelties, John J. Becker, the St. Paul composer's unattractive Scherzo from his third symphony, and Boessenroth's too thickly orchestrated transcription of the Bach choral prelude, Wir glauben all' in einem Gott.

Casadesus Is Applauded Soloist

Robert Casadesus, French pianist, was the noted assisting artist at the Stadium concert of July 22, under the leadership of Efrem Kurtz. Owing to threats of rain the audience was not large, and the management announced that Mr. Casadesus would repeat his performances of the Mozart Concerto in A major (K. 488) and Liszt's second concerto on July 23.

The playing of the latter work was particularly effective. Soloist and conductor united in a reading of particular poesy in the lyric pages of the work, the more flamboyant passages faring less smoothly. The Mozart had a devoted and intimate exposition, with passage work of pearly precision by the pianist, though in some measure his playing seemed unduly restrained. A remarkable ovation followed the Liszt performance, and admirers crowded down to the stand to hear the encores added by Mr. Casadesus.

The orchestral program included two novelties, the first Stadium performance of Ernest Bloch's In the Night, a sentimental and opulently scored nocturne which had a stirring conception, and the initial New York hearing of Auto Ride from Eugen Zador's suite, The Machine Men,—the latter a cerebral but extremely clever bit of descriptive writing on fugato models. Weber's Oberon overture opened the evening's list, in a thoughtful presentation. Especially successful were two sections, Popular Song and Polka from Walton's inimitable Façade suite, done with keen rhythmic sense by the conductor.

Seven Russian works formed the farewell concert of Efrem Kurtz at the Stadium on July 24. The audience was of fair size and markedly appreciative of the offerings, which included scores by Tchaikovsky, Borodin, Moussorgsky, Shostakovitch and Stravinsky.

Lhevinne and Steinberg Heard

Josef Lhevinne was the distinguished piano soloist in Tchaikovsky's concerto in B flat minor at the Stadium concert of July 27, when Han Wilhelm Steinberg, assistant to Toscanini with the NBC Orchestra, made his debut as conductor in this series, before an audience of about 4,000 undismayed by threatening weather. The program was entirely devoted to music by the Russian composer and included the Pathetique Symphony, done with force and directness, despite occasional drops of rain which threatened to end the concert.

Mr. Lhevinne's playing of the concerto held all his familiar brilliance of tonal coloring, fleetness of finger technique and interpretative sureness. As an encore he played a Beethoven Ecossaise in Busoni transcription, to much applause. The Italian Caprice was the orchestral finale.

MRS. CLARENCE M. SALE,
of Dallas, Tex., National Executive Secretary of Sigma Alpha Iota, was a recent visitor to New York. From there she went to Ithaca for a conference with the National President, Gertrude Evans.

A Beethoven and Wagner program served to show Mr. Steinberg's versatility further, on the following night, when some 3,500 hearers were on hand. The Egmont Overture and fifth symphony by Beethoven, and Wagner's overtures to Rienzi, Flying Dutchman and Tannhäuser and the Venusberg music from the last-named opera formed the fare. Mr. Steinberg impressed throughout as an authoritative and experienced leader.

Pauly Debuts as Carmen

Making her Stadium debut and her first New York appearance as Carmen, Rose Pauly won the approval of some 7,500 listeners on July 29. Miss Pauly's delineation was characterized by notable restraint and was intelligently sung and acted. Attributes of Miss Pauly's Elektra were notable by their absence. This cigarette girl was no sensual hoyden but a woman of foresight and capable of craft, guile and intrigue. Her French (it was said to be her first attempt at this language) was not always fluent but intelligible. Vocally she had no difficulty with the low tessitura.

Armand Tokatyan was again a satisfying Jose, emotionally moving and vocally capable. Charlotte Boerner as Micaela did some exquisite vocalizing and made an appealing picture. George Czaplicki was a competent Toreador despite some cloudy tones and the remainder of the cast comprised Pearl Besuner, Georgia Standing, Abrasha Robofsky, Charles Haywood and Harold Kravitt. Arthur Mahoney and Thalia Mara were guest dancers with the Yakovleff Ballet in some colorful terpsichorean work. Smallens conducted ably.

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(Continued on Inside Back Cover)

Heard in the Studios

STELL ANDERSEN

at the door of her summer studio in Vermont. Miss Andersen will be soloist with the Philadelphia Orchestra at the Robin Hood Dell Aug 9. She plays the Milhaud piano concert, La Fantaisie Pastorale, in its American premiere, and the Mozart Coronation Concerto. The Milhaud score was presented by Miss Andersen in its world premiere in Paris last year with the Orchestre Symphonique de Paris.

Corona and Glenn to be Heard at S. A. I. Fair Day

The Sigma Alpha Iota program in the Assembly Hall in the Foreign Area at the World's Fair on Aug. 10 will feature two honorary members of the organization, Leonora Corona, soprano, accompanied by Elaine Dahl, and Carroll Glenn, violinist, accompanied by Walter Robert. Miss Corona, among other numbers, will sing Prairie Flower's Aria from the opera Cynthia Parker by Julia Smith with the composer at the piano. Members of the fraternity and special guests will meet for supper at the Bagdad Restaurant in the Iraq Pavilion at 7 o'clock. Laura Nell Thrift is in charge of reservations.

Eugene List to be Soloist With N. Y. Philharmonic

Eugene List, pianist, has been engaged for two performances of the Chopin Concerto in F minor with the Orquesta Sinfonica de Mexico under Carlos Chavez in August. On Nov. 3, the young American pianist will begin his fall tour by playing in Carnegie Hall with the New York Philharmonic-Symphony Orchestra under John Barbirolli. This will be List's fifth season as soloist with the Philharmonic-Symphony

Virginia Morgan Plays at Fair

Virginia Morgan, harpist, is active this summer playing at the Symphony Concerts at the Fair in San Francisco. She appeared as soloist and in a trio there. Miss Morgan gave solo harp programs in Washington and Oregon this season.

See WOODSTOCK TYPEWRITERS

La Forge-Berúmen

The third concert in the La Forge-Berúmen Summer School Series took place July 11 before a capacity audience at their studios in New York. Carlotta Franzel, soprano, was heard in three groups of numbers, including old Italian, Bach, and Qui la voce from Puritani. She has a voice of beautiful quality and sings with depth of feeling and musicianship. Beryl Blanch was at the piano and gave excellent support. Paul Bosan, baritone, sang two groups and proved also the possessor of a fine rich voice of varied colorings which he used skillfully and artistically. Minna Balzer presented two groups of piano numbers, displaying a facile technique and good tone. She played with relaxation and encountered all difficulties with seeming ease. All of the young artists were encored.

The fourth concert in the summer school series was given on July 18 before another audience that filled the spacious studio and overflowed to the hallways. Janice Koons, soprano, sang numbers by Richard Strauss, Grieg and Debussy and revealed a voice of color and beauty which she used with artistry. Charlotte Harris, pianist pupil of Ernesto Berumen, played a group of piano solos with finesse and assurance. Irene Anata, soprano, was heard in classics and the aria from Cavalleria Rusticana, displaying a voice of sympathetic quality and wide range which she employed with musical understanding and artistry. Frank LaForge gave valuable aid to the singers with his accompaniments.

Dorothy Lafferty, contralto, and Constantine Callinicos, accompanist-pianist, gave pleasure to the Rotary Club at luncheon on July 23. N. J.

Robert Malone

The Robert Malone studios in Carnegie Hall, New York, are active throughout the summer months. Several of the artist pupils have appeared in recital in Carnegie Chamber Hall. Irene Russell soprano, Clarabelle Barrett, contralto, and Marshall Qua, tenor, were head on June 7. Marshira Branche, Negro soprano, appeared June 27. Mr. Malone was at the piano for both of these events.

The Robert Malone Choral Society announces concerts on Aug. 13 at the Temple of Religion, World's Fair, and on July 28 and Aug. 25 at the Society's headquarters in Carnegie Hall Studios.

Final auditions for summer scholarships will be heard Aug. 4, at the Malone Studios, and all types of voices are eligible.

Ettore Verna

Artist pupils of the Ettore Verna studios are making many appearances during the summer season. Ellen Repp, contralto, will be heard in the Verdi Requiem at the Berkshire Festival the first week of August.

Eugene Conley, tenor, who is heard every Thursday from WJZ, gave a concert at the Bloomsburg, Penna., State Teachers College and will be heard in recital at Asbury Park, N. J., in August. Frederic Jencks, baritone, who was heard in Faust and Carmen in New York City in the spring, has also given concerts in Easton, Penna., and Schenectady, N. Y., and was heard in Edgar Stillman Kelley's Pilgrim's Progress over a national hook-up. Thomas McGrath, tenor, was soloist in July at a concert in New Canaan, Conn., for Allied Relief.

MARIE LUVISO

recently made her debut in Carnegie Hall under the direction of Donato Paradiso, New York voice teacher. She will be heard in concerts in the East, starting early in September.

Florence Lee Holtzman

Florence Lee Holtzman, Hollywood voice teacher, is now at Camp Innermost, Merrill, N. Y., with a group of her artists from the California city. On Aug. 1 Vi Martens, Chicago operatic coach, arrives at the Camp with four singers, and other artists are expected from various parts of the country. Holtzman artists appear frequently at the Adirondack Music Camp and also at Lake Placid. Mme. Holtzman will pass through New York next month returning to Hollywood.

Nana Genovese-Gazzale Pupils Present Englewood Concert

Artist-pupils of Mme. Nana Genovese-Gazzale recently gave a program of operatic arias and songs at the Englewood (N. J.) Woman's Club. Those participating were Anne Poitras, Lizeta Macaulay, Carl Wild, Evelyn Robertson, Jeanne Markey, Olivia Hann.

Junior pupils appearing in a recent recital at Tenafly, N. J., included Jeanne Tremble, Harold Bertelsen, Virginia Lane, Veronica Schlueter, Thomas Kingsley and Margaret Morchen. In both programs Edith B. Thompson was at the piano.

Rose Raymond's Pupils in Piano Recital

A piano recital by pupils of Rose Raymond was given recently at Steinway Hall, New York. Those participating in the program were Suzanne Mirman, Joyce Barnes, Constance Marantz, Joan Sher and Eugene Febbo. Miss Raymond played the orchestral accompaniment on a second piano for Mozart and Beethoven concertos.

Kurenko Records Tchaikovsky Recital as Memorial

In commemoration of the Tchaikovsky observance this year, Mme. Maria Kurenko has made a series of recordings, released by Victor, and known as Tchaikovsky Recital. The noted soprano, with Sergei Tarnowsky at the piano, has recorded Speak Not, O Beloved; None but the Lonely Heart; So Soon Forgotten; the aria from the fourth act of The Enchantress; 'Twas You Alone; Song of the Gypsy Girl; Complaint of the Bride; One Small Word; At the Ball; and Children's Song. The series is completed with an explanatory booklet.

Bruce Boyce Weds

Bruce Boyce, concert baritone, will be married to Tacey Elizabeth Hackstaff in Huntington, Long Island, on Aug. 3.

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1940 Festival in Utah Sets New Record

Roth Quartet and Schmitz Appear in Provo Series

PROVO, UTAH.—Marking a new milestone in chamber music history in Utah, the 1940 summer Musical Festival at Brigham Young University presented the Roth Quartet and E. Robert Schmitz, pianist, in a five-day series from June 17 to 20.

The ensemble's offerings included the Piano Quintet in A minor by Leroy Robertson, professor of music at the university, which won the 1936 prize of the Society for the Publication of American Music and which had been heard at the annual festival of the American Federation of Music in 1937 at Indianapolis. Both the composer and the principals received an ovation following its presentation here.

At the other four concerts the quartet was heard in scores by Haydn, Dohnanyi, Casella, Beethoven, Tchaikovsky, Brahms, Boccherini, John Knowles Payne, Debussy, Bach, Borodin and Chadwick and a quintet by Franck was also offered. The quartet comprises Feri Roth and Rachmael Weinstock, violins; Oliver Edel, cello, and Julius Shaier, viola. S. N.

Carroll Glenn in Many Summer Engagements

Carroll Glenn, young American violinist, is having an active summer of engagements according to her manager, Ray Halmans. Following her appearance as soloist in the Tchaikovsky concerto with the Cleveland Summer Orchestra, Miss Glenn was heard at Bridgeport, Conn.; Winthrop College, Rock Hill, N. C.; and in the series of summer recitals at the Juilliard School, New York. On Aug. 8, Miss Glenn appears in the Columbia University series in the MacMillin Theatre. She also will be heard on Aug. 3 as featured artist at Sigma Alpha Iota Day at the New York World's Fair. Her summer season concludes on Aug. 20 at Mystic, Conn., after which she will vacation in Maine and prepare new programs with her teacher, Edouard Dethier.

Dickenson Soloist at Toronto

Jean Dickenson, soprano, will be soloist with the Toronto Symphony Orchestra in Toronto, Can., on Aug. 15.

GIACOMO RAKMILOVICH,
standing, with Michel Kourilsky, seated at the piano, and a group of their piano students in Paris.

Rakmilovich to Open School in California

Giacomo Rakmilovich, co-originator with Michel Kourilsky of a new method of piano instruction, is now in Los Angeles, Calif., where he will open a school. The Kourilsky-Rakmilovich method has won the endorsement of Alexandre Uninsky, a member of the jury of the Conservatoire National de Paris and First prize Chopin 1932, Warsaw; and Paul Kovalow, pianist-composer and voice director, Russian Conservatory of Paris.

The basis of this instruction, it is explained, is the abolishing of scales and exercises which, according to a note from Uninsky to the originators, gives "results in such an outstandingly short time that even those qualified to judge are amazed." "Pupils of this method," says Mr. Kovalow, "enjoy personal and intimate contact with great music . . . something which is accomplished with a negligible amount of effort consistent with demands of one's time imposed in working for a living."

Toscanini and Men Return from Tour

101 Musicians Back from South America—Stokowski Sails with Youth Orchestra

(*Continued from page 3*)

which had been kept from him, of the death of Jacques Tuschinsky, violinist in the orchestra, who was killed by a bus in Rio de Janeiro just before the final concert. The men of the orchestra made up a fund for the late artist's family, to which, it was said, Toscanini contributed $1000.

The members of the NBC party, totaling 140, included Samuel Chotzinoff, critic of the New York Evening Post, and head of serious music for National Broadcasting Company, and his wife.

In a farewell message to his musicians, read to them by Mr. Chotzinoff, Mr. Toscanini said: "You have never played so well, so inspired. We have never been so linked before. We must be proud of what we have done. While writing I feel sad at heart, and it will be always so when beautiful things come to an end."

He said he looked forward eagerly to resuming work with the orchestra in the Fall.

The Uruguay docked to the accompaniment of a welcoming orchestra, that of the Fresca Club which played The Star-Spangled Banner. The club's president, David Grupp, and twenty-six other members were in the homecoming orchestra.

Stokowski Party Leaves

Leopold Stokowski and his All-American Youth Orchestra, also to make a Latin-American tour, embarked on the Uruguay on Friday night, July 26, immediately after the second of two Lewisohn Stadium concerts which the orchestra played on Thursday and Friday.

Marjorie Lawrence Sails

Also sailing on the Uruguay were Marjorie Lawrence, soprano, Bruna Castagna, mezzo-soprano, Lodovico Oliviero, tenor, and Vittorio Trucco, assistant conductor, all of the Metropolitan Opera.

Tagliafero Lectures in Rio de Janeiro

(*Continued from page 7*)

At the opening of each of the five classes, in which numerous classic, romantic and modern works were played and analyzed, Mme. Tagliafero gave a short lecture about the author, his style, life, predominant traits and events that influenced and are reflected in his works. She revealed herself a charming and witty lecturer, speaking in excellent Portuguese in a clear and musical voice.

Each piece illustrating the lecture was played through before the artist discussed the interpretation and gave reasons for her corrections, always expressing herself with humor and grace. She received many beautiful baskets of flowers and, before leaving, expressed her pleasure in coming into contact with so many promising young talented students.

MARGARET E. STEWARD.

De Abravanel Engaged for Chicago Opera

Maurice de Abravanel has been engaged as a principal conductor by the Chicago Opera Company for its coming season. Mr. de Abravanel will also conduct the Montreal Symphony Orchestra on Aug. 22.

Birmingham Music Club Names 1940-1 Artists

New Officers Elected — Civic Celebrity Series Arranged

BIRMINGHAM, ALA.—The Birmingham Music Club has selected the following artists to present next season on their Artist Course: Richard Crooks, Metropolitan Opera tenor; Joseph Szigeti, violinist; Martha Lipton, contralto, winner of the National Federation of Music Clubs Contest at the Baltimore Biennial; Vladimir Horowitz, pianist, and the Minneapolis Symphony Orchestra, Dimitri Mitropoulos, conductor.

Officers elected to serve the Music Club next year are: Mrs. Laura Jackson Davids, president; Glen Nichols, Mesdames E. T. Bozenhard and George Harris, vice-presidents; Katherine Kilgore, recording secretary; H. H. K. Jefferson, treasurer; Clara Hayden, corresponding secretary; Mrs. James Bowron, historian; and Mrs. George Houston Davis, Federation secretary.

The Civic Celebrity Series, Mrs. J. W. Luke, manager, has announced Yehudi Menuhin, violinist; Allan Jones, tenor; In Old Mexico, Romantic Musicale; with others to be announced later.

The Handel Choral Society, Harrell Biard, director, presented Mendelssohn's Elijah before a large, appreciative audience, in what was probably the most able performance yet given by this organization. Soloists included Virginia Fowler, Ruth Peterson, Eleanor Bates, Elsie Robbins, Laurilla Brown, Ruth Scott, Catherine Colgan, Hazel Moates, Joe Ambrose, Frank Wilson, J. C. Walpole, Harry Harless, Chester Moates.

Estella Allen Striplin presented her pupils in a concert of ensemble singing in the ballroom of the Tutwiler Hotel, giving selections from Paganucci, Tchaikovsky, Woodforde-Finden. Those singing were Margaret Sue Denton, Virginia Blair, Claribel Bullock, Florence Littleton, Barbara Barfield, Eva Phillips, David Silberstein, Mims de Jarnett, and Ruth Hallbrook Bethea.

The Bush Hills Music Club, Mrs. J. R. Humphreys, president, and Mrs. D. H. Guldberg, director, presented Scenes from Aida by Verdi ably at Birmingham-Southern College. A. G.

Mary Hill Doolittle Under LaBerge Management

Mary Hill Doolittle, cellist, recently went under the management of Bernard R. LaBerge. On Aug. 4 she is soloist with the Civic Symphony of Baltimore, Md., playing the Boellmann Variations. Miss Doolittle broadcasts over WNYC on Sept. 28. Her second New York Town Hall recital is scheduled for Oct. 3, with Arpad Sandor at the piano.

Beatrice Tange Aids War Funds

Beatrice Tange, Australian pianist, is presenting a series of four recitals in the National Art Gallery at Elizabeth Bay for the benefit of war funds. This is the first time a series of this sort has been offered. The programs are designed to include familiar items and are of one-hour duration each.

Austin Songs on WNYC

Robertina Robertson, contralto, will give a program of songs by Grace Leadenham Austin on the Impresario's Hour over WNYC on Aug. 3. Her numbers include I Have a Garden, Waltz Song of the South, Day Dreams and Constancy.

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